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Pornography: a heritage 29

So you think gay male porn started with Blueboy? Film critic Tom Waugh spent hours in a screening room at the world-famous Kinsey Institute, discovering that the "fantasies that are at the very centre of our history" began with homemade films back in the Twenties. And gay archivist Alan Miller looks back at the muscle mags that turned guys on in the Fifties and Sixties.

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Writer Robin Hardy calls it "the most articulate response by a gay artist to the doctrine that it is homosexual men who abuse children." An exclusive preview of Arthur Bressan's new film, Abuse.

Law-reform victory in Ulster 19

The laws against gay sex in Northern Ireland got bounced off the books October 25, thanks to tireless work by a gay organization that took the government of Great Britain to the European Court of Human Rights — and won. Plus more news from around the world.

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Ruth Dworin and her crew run Canada's only women's music production company. It's a full-time job, and involves not only matters of music, money and making ends meet, but also a delicate knowledge of the politics of lipstick. Edna Barker investigates.

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How the Toronto police are waging a far-reaching but low-profile campaign of harassment against our most vulnerable: hustlers, street kids, park and washroom cruisers.

Elegance and sang froid 51

The Katmandou in Paris is probably the "most elegant lesbian bar in the world." Karla Jay checks out the gilt-edged ambience, and discovers a world of glamour where attitude is everything.

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The AIDS debate

We have received an unusual number of letters in response to two articles in our November issue. Lengthy pieces on Kaposi's sarcoma and AIDS by Michael Lynch and Bill Lewis have generated a lively controversy, and we have devoted two-and-a-half pages to the debate.

Unfortunately, we had to sacrifice our regular country-wide listing of community resources, Network, in order to do so. It will be back in our March issue.

This is the last issue of TBP for 1982 — and the staff and collective would like to wish all our readers a happy holiday season, and a gay and eventful 1983.

The cover: Frames from a hidden-camera film shot by "AT" in San Pedro, California, 1938. Photo courtesy the Kinsey Institute for Sex Research. All rights reserved. Design by Rick Bébout.

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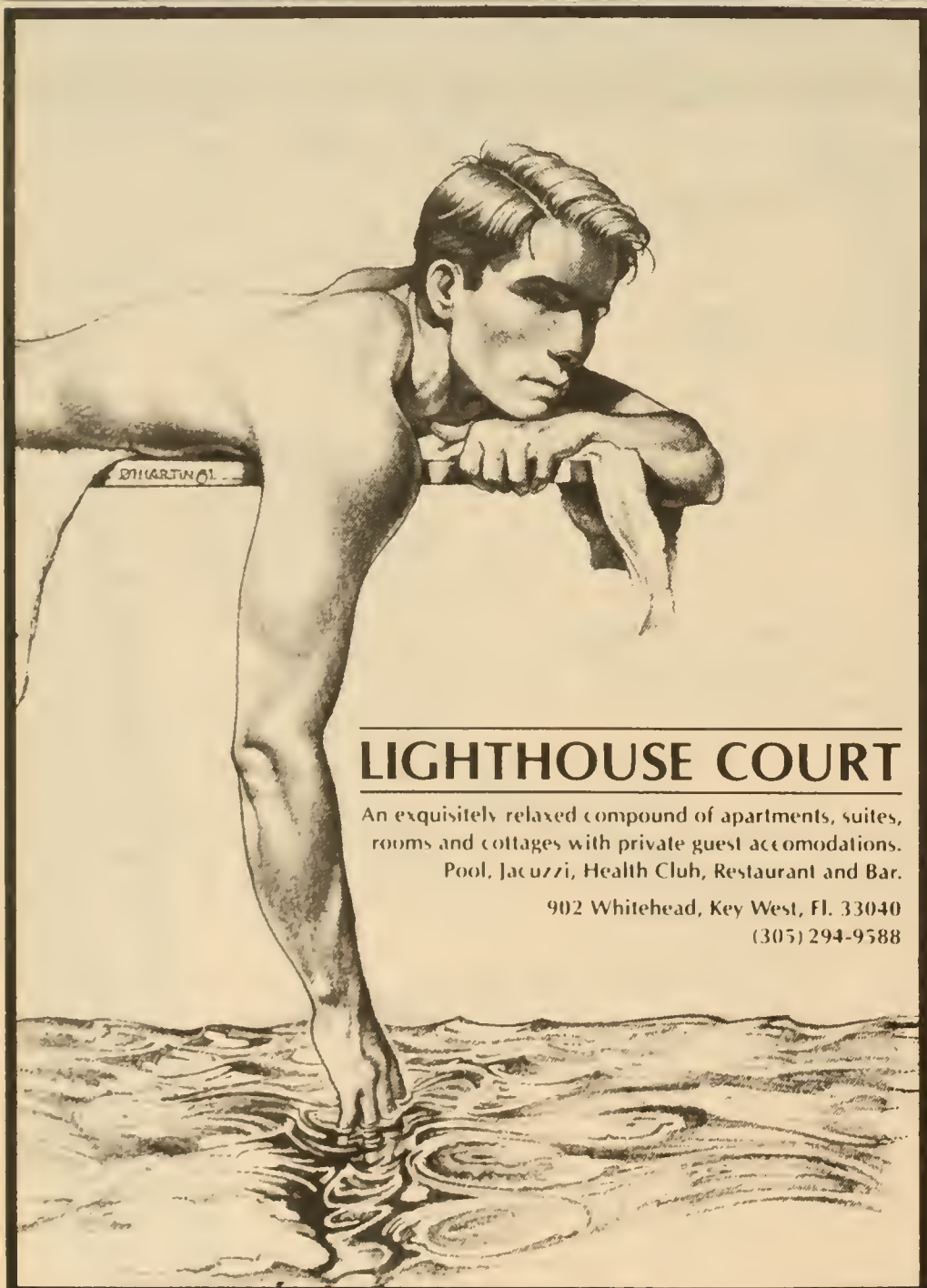
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AIDS: sex, sickness and facts

Thank you, thank you for the extensive lead article in the November issue about living with cancer ("Living with Kaposi's" by Michael Lynch). There is plenty of straight literature that is useful and supportive, but it was a joy to read of an experience I share, from a uniquely gay perspective.

We have chosen to live in small-town Ontario, which means we generally lack the support of a near-at-hand gay community. Our network of straight friends is, however, extensive and solid. We have been together, mostly, for ten years.

My lover was diagnosed with cancer four months ago. The alteration in lifestyle has been radical; the solid anchors of the past — roots in a home, a very private life together, shared activities, have disappeared. Suddenly one leaves work only to sit for hours beside a hospital bed. The loss of privacy in a relationship which has a "cool" public facade, and which depends heavily on its private moments to thrive and grow, can be devastating.

I empathized most deeply with Bruce when he said that he could deal with most of the losses — but "I do miss that sparkle" in the eyes. That seems to be the essence that is left when the "material" life disappears. I soar on the days when I enter the hospital room and am met with the sparkle; I grow cold with loss and isolation when the sparkle is missing and pain is uppermost. And yet even these moments offer something. When he's in good spirits he is feisty, reserved and independent; when he's not, he reaches out and there is a chance for deep unspeaking intimacy.

I appreciated Fred and Bruce's opportunity for family solidarity. As neither of us has come out to our families (my parents; his grown children), the situation can be fraught with additional unthinking stress. I have found myself standing in the hall with "the friends" while the doctor conferred with "the family." My parents can't understand why I've disappeared from their lives — and surely I can come home for Christmas and give him "a chance (perhaps his last) to spend Christmas alone with his family...." There are always complications when you avoid honesty. Luckily, I have always been a welcomed member of his family (we're all the same age) and, good straightforward-thinking people that they are, they have conferred on me, in the face of such ambiguity, the title of "companion," the feel of which I rather like.

Interestingly, the local gay "friends" have offered no support. My younger gay "acquaintances" offer interest and concern. Unremitting solidarity and support have come from all our straight friends, the consequence of the extraordinary esteem in which my lover is held. They set up a relay of "sitters" when the going was tough. With striking sensitivity, someone or other phones me at least once a week or takes me out to dinner with the prime focus being my attitude and well-being.

Author Michael Lynch is right. We must also make illness and dying a part of gay life — in our own terms. The whole experience makes one extraordin-

arily aware of the essence of a good life. Meditation and the attainment of the necessary calm and strength have become very rewarding exercises, and the clarity and intensity and simplicity of living slowly and fully in each moment will perhaps remain as a permanent benefit.

Gary
Kitchener, Ontario

Having read Mr Lynch's haunting article, "Living With Kaposi's," a profound sense of sadness overwhelmed me. I realized, however, my own sadness reflected the possibility of a future gay community decimated by a preventable disease partially because the message Mr Lynch chose to ignore was never heard.

Gay pride and gay liberation cannot exclude survival (ie, being alive) as a necessary prerequisite for the future. I and others have alarmed the gay community because the medical reality of the AIDS epidemic is indeed gravely serious. Seven times in the last two years, one of my young patients has died from AIDS. AIDS is far and away the leading cause of all deaths in my practice. In the USA, over 700 cases have been reported since 1979, and over 430 cases have been from the last ten months alone.

If AIDS is caused by an infectious agent (or agents), and that is what most gay and non-gay physicians believe, then the major risk factor we can influence today is the number of different sexual partners encountered over a given period of time. The fewer the partners, the less exposure to risk. Both the total amount of sexual activity and the specific sexual practices are probably irrelevant. This risk factor is dependent on voluntary behaviour. This behaviour is not synonymous with gay sexuality.

AIDS is a medical disease that has already killed over 200 gay men to date. That frightening fact is not a moral or religious issue. As a physician concerned for the health and lives of my community, the only way I can diminish the AIDS tragedy today is to provide gay men with the information necessary for risk reduction. The ultimate choice to reduce risks will always be in the providence of the individual. "Fred," one of the unfortunate victims of this disease will probably give his life to its consequences. Perhaps had he known the relative risks of different behaviours long before he became ill, he would have changed that small portion of his total gay life style that so drastically shortened his life.

Anyone, including Mr Lynch, can limit the numbers of different sexual partners and remain proud, happy and truly gay. We, the living, must create a loving and fulfilling gay identity distanced from the risks of AIDS.

Daniel C William, MD
New York City

Michael Lynch is an impressive writer with important insights and serious concerns. One would think, however, that the recent experiences of *TBP* in defence of free speech would have taught us all that hasty judgments are not always better than those that await a more careful consideration of the evidence. I would

“Why, in a ‘Special Feature’ on a topic of such magnitude, do you present ten pages of emotion-laden vitriol in combination with misinformation and apparently selective understatement? Death is death.”

ike to take this opportunity to appeal several of those judgments as they appear in the November issue of *The Body Politic*.

- 1) “Dr Larry Mass is a prolific writer for the *New York Native* (ever with the MD after his name: medical mystification assured).”

I appreciate the compliment about my output, but considering the diversity and scope of health issues in the gay community that need to be written about, my articles — as well as those of other gay writers and especially those of other physicians, gay and straight — are appallingly infrequent.

Obviously, much debate is needed. I will participate in that debate to the extent of my limited abilities and rapidly dwindling energies. But it is important to understand that although I have never claimed to be a specialist in the loosely defined areas of gay health and sexual medicine, I am an MD and much of my writing is informed by this professional identity. What I have been attempting to do in my voluntary (unpaid) coverage of the current epidemic is to provide the gay community with important information that others far more qualified (as journalists, as medical specialists and as public health officials) than myself have not been providing.

- 2) “Mass has not explained the politics of the medical establishment — indeed he has praised them. At an AIDS symposium at New York’s Mount Sinai Hospital last July, Dr Mass praised ‘every physician and researcher in the auditorium’ for ‘extraordinary sensitivity to issue stigma.’”

During the last three years, I have written more about homophobia in medicine and psychiatry than any other gay journalist. The most recent of these articles, “Shrinking Homophobia: AMA Report Echoes the Same Old Prejudices,” is hardly uncritical. At the same time, its critical tone characterizes most of what I have written about the politics of the medical establishment with respect to sexuality and homosexuality; *e.g.*:

“Like psychiatry, the AMA has traditionally dealt negatively with the subject of homosexuality.”

“There was little or no mention (in the AMA report) of the impact on gay people of social and internalized stigmatization and little or no mention of what the individual psychiatrist — to say nothing of organized medicine and psychiatry — could do to foster a more positive gay identity and help with the coming out process.”

— *Native*, April 12, 1982

As for the statements I was alleged to have made at the AIDS symposium, here is what I actually said:

“If the increasingly important perspective of preventive medicine is to be most efficiently directed, it must begin to give due consideration to the potentially affirmative impact of destigmatization. To date it has not done so. But if the otherwise extraordinary sensitivity to issues of stigma (italics mine) that has been demonstrated by every physician and researcher in this auditorium is any indication, the passage of civil rights legislation for gay people will begin to be seen as a critical cofactor in the preventive medicine of sexually transmitted diseases, which probably include AIDS.”

In quoting me out of context, Lynch conveniently ignores yet other critical statements in the same *Native* article

that included my quoted comments from the symposium:

“Ginny Appuzzo, who attended the symposium, was among the first to point out that gay health and community representatives must take it upon themselves to advise their constituents on these important matters. She emphasized, however, that we cannot risk a return to the bad old days of not so long ago, when a recurrently scapegoated minority could be sweepingly restigmatized for the taint of ‘bad blood.’ Appuzzo’s concern was hardly overstated. At the symposium, one physician was overheard confiding to another that he would no longer dine in Manhattan restaurants because, as everyone knows, ‘all New York waiters are gay.’”

— *Native*, August 2, 1982

- 3) “It was Dr Mass, as far as I can determine, who introduced the term ‘gay cancer’ to the media, uncritically except for the inverted commas around the phrase.”

If Lynch is so concerned about clarity, why does he characterize my use of quotation marks as “inverted commas”? Obviously, “gay cancer” — which referred to a catch phrase that was being rapidly disseminated by the gay as well as straight public — is medically inaccurate and subject to pejorative misuse. For the same reason, I also consistently avoid using the word “promiscuity” unless it is in or in direct reference to quotes.

And it’s here, with the issue of “promiscuity,” that Lynch reveals himself to be capable of yellow journalism. In a recent issue of *Gay Community News* (November 13, 1982), Lynch actually implies that I am responsible for a *Native* headline that read “Promiscuity is Bad For Your Health.” That article was written by Dr Joseph Sonnabend. It did not mention me and was not selected, edited or headlined by me. (On the other hand, I was happy to see this printed response to a subject that Lynch and I both agree needs to provoke greater dialogue in our community.) Like most of those who write for *Christopher Street* and the *New York Native*, I am a contributing editor to those publications; no more, no less. Also for the record, I do not determine the titles that appear above my articles.

- 4) “But Dr Mass... seems to be arguing that illness is a moral matter.”

Removed from Lynch’s distortions, here is what I said:

“Cancer of the cervix is more commonly observed among the lower socioeconomic classes. Does this mean that women from the lower strata of society are, generally speaking, less moral than those from higher strata? Are the gay males who are getting these diseases, generally speaking, less moral than those who aren’t? Does this mean that gay people, generally speaking, are less moral than nongay people? The answer to these questions, in my opinion, is not a matter for speculation.”

Most of what I have written about AIDS has been reportage. In “Cancer Signs,” which was my only major opinion piece and most of which is devoted to an appreciation of Susan Sontag’s *Illness as Metaphor*, I said the following:

“To date, the media have declined to draw explicit associations between the epidemic and social politics. But if the history of thinking about the whys and wherefores of disease is any indication, moral

extrapolations should be anticipated.”

— *Christopher Street*, September 1981

I always knew that such extrapolations would appear in the mainstream media. But I was dumbfounded to find their counterparts in *TBP*.

Lynch’s attacks on the editors of the *Advocate*, *Christopher Street* and the *New York Native*, and on Dan William, Nathan Fain and Larry Kramer are just as scurrilous. These individuals have truly extended themselves to serve their community with important information about the epidemic. Anyone among us would be the first to admit our inadequacy in attempting to deal with this overwhelming problem. But meanwhile, what information has Lynch been providing to his community about important medical developments and available services?

And why the cheap shots at Gay Men’s Health Crisis? The activities and expenditures of this organization are regularly and publicly accounted for in the space that *Native* publisher Charles Ortleb generously offered to donate in every issue of the *Native* during the last six months, as well as in the *GMHC Newsletter*. Other publications have made the same generous offer of free ad space to GMHC. Has *TBP* ever thought about trying to help out in this way?

Finally, I would suggest that *TBP*’s coverage of this epidemic that has killed approximately two hundred gay men, that threatens to kill many hundreds more, and that includes a growing number of cases in Canada, parallels *TBP*’s coverage of fistfucking. Feature articles on these subjects in *TBP* have yet to provide their readers with basic information about health risks. Lynch may not be concerned about the health hazards of fisting or of anonymous sexual encounters with many different partners. But I am, and so are a growing number of my colleagues. And it’s our opinion that, at this time, the gay community should at least be alerted to those concerns, however we decide to act or not to act on them.

Lawrence Mass, MD
New York City

I am angry. I am angry with Michael Lynch for his article because he degrades one man’s tragedy with such adjectives as “grotesque” (its retelling “moralizes”) whilst he uses another’s, his friend’s, to build, from our sentiment, a platform for his own rage. The article is so flawed that an adequate reply would run to pages. Might I simply suggest that we would all be best served by supporting Mr Lynch in his dancing career and disregarding his writing.

I am angry also with Bill Lewis for his article because he provides misinformation and, in my reading, underestimates the significance of certain correlations. When he cites fewer than 200 new cases of AIDS in the first six months of 1982, Dr Lewis errs. The figure is 249 (*Morbidity and Mortality Weekly Report (MMWR)*, Vol 31, No 37, Sept 24, 1982). Further then, Dr Lewis’s statement that “more significantly, the number of cases of AIDS reported has not risen dramatically over the past year” is clearly

understatement. What would Dr Lewis consider significant or dramatic if not an increase of a minimum 75% every six months since July 1980? Would he have us believe that such figures are based purely (or even primarily) on more accurate and complete reporting to The Centers For Disease Control?

Dr Lewis’s reassurance that “a significant number of gay male cases... never used poppers” lulls us into a false sense of security when there are articles (*Lancet*, Feb 20, 1982) which correlate use of the volatile nitrates with alteration of T-cell numbers and function. Dr Lewis should be aware that correlations are rarely “absolute,” and that one considers statistical significance. The correlations found with popper use are indeed statistically significant.

Dr Lewis effectively points out some interesting comparisons to Hepatitis B. Sadly, he overlooks one vital and chilling factor. He compares the proverbial apples and oranges as regards the mortality rate of less than 1% and a cumulative mortality rate through hepatocellular carcinoma and chronic active hepatitis, diseases clearly linked to the virus, of at most, 5%. That rather pales beside AIDS’s 70% mortality rate after one year (*MMWR*, *ibid*).

And Dr Lewis would appear to encourage us to support Mr Popert’s argument that promiscuity knits the social fabric of the gay male community. He speaks of the diseases, publicity and reaction as “weakening” such fabric. The implication is surely that we should seek to strengthen our community, which in turn encourages promiscuity (which, curiously, remains undefined!). He then provides us with “further evidence that AIDS is very likely transmissible.” Thus, to encourage promiscuity would hardly seem healthful advice. Indeed, is such knitting good for our health?

And finally, I am most angry with *TBP* collective for your presentation of the entire issue. The cover draw “The Case Against Panic,” the order chosen in which to present the articles and the choice of such eye-grabbing page-top quotations — they all entice with an atmosphere of nonchalance and reassure us. By capturing our first glance you blatantly set the stage to discredit genuine attempts to understand this crisis.

Surely, *TBP*, you feel a sense of responsibility to the gay community. Why, then, in a “Special Ten-Page Feature” on a topic of such magnitude and import, read by thousands of gay men and lesbians internationally — why do you present ten pages of emotion-laden vitriol in combination with misinformation and apparently selective understatement? Death is death. These are our brothers, each with a story as tragic as Fred’s. There is as yet no easy solution, no smoking gun. Seeking enlightenment through a national gay publication (sic), we find ourselves chastised for “a persistent, anti-sexual sense of guilt” by Mr Lynch (well, fortunately I find myself spared such a sense — I’m sorry he is not) and encouraged to get out there and fuck so as to help knit someone else’s concept of social fabric.

You do us as much good as this analogous bit of misadvice: James Dean

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represents, to some, a gay ideal. He smoked cigarettes. My grandmother smoked for sixty-five years and finally died in a car accident, never sick a day in her life. And, I know a man who died of lung cancer who never smoked. Ergo, any health hazard attributed to smoking is intended to scare those who would seek to emulate James Dean, and is clearly homophobic. Anecdotal advice should lead only fools, but may mislead many.

I believe *TBP* owes us all an apology for their frivolity in the handling of this issue, not to mention some responsible coverage of the subject. Each of us must decide on our personal fine line between panic and social fabric. We choose this fine line in accordance with our instincts and responsibilities, both personal and communal. To help us make this choice, please give us fact.

Like each of you, I walk the fine line daily. Unlike any of you, I walk it also with patients who seek my advice. Your presentation serves only to produce dangerous confusion in walking the line.

*Brian Willoughby, MD
Vancouver*

Michael Lynch replies:

I concur with Dr William's position *here* that he should be providing us with information to help us make our own individual choices about risk reduction. (Risk-taking, I would say.) It's a sound position, and a welcome far cry from his statement to *Christopher Street* that "some restrictive measures may have to be imposed."

But his leap from the seven hundred total (gay and non-gay) AIDS cases since 1979 to the prospect of the decimation of the entire future gay community dizzies me. Bill Lewis challenged that doomsday scenario in his article, "The real gay epidemic: panic and paranoia," which was paired with mine. Why doesn't Dr William try to counter Lewis's carefully reasoned approach to the data?

To Dr Mass's interesting points I respond in order:

1) I raised no objections to his strictly medical reporting, only to the political use to which, apparently with his consent, it was being put.

2) He's right about the fact that he has been frequently critical of the larger medical establishment. I had in mind, and should have specified, the cancer establishment to which we are now being urged to fork over thousands of bucks: massive sums for the gay community (with our many other priorities, even in health care), but drops in the cancer-cure industry's bucket.

He's right that I misquoted "issue stigma" for "issues of stigma." Unhappily, what he "actually said" remains about as clear as my doctor's prescription handwriting. What does he *mean*?

3) Whether you call them "quotation marks" or "inverted commas," they amount to precious little awareness of the dangers in the phrase "gay cancer." If the letter Bill Lewis and I published in *GCN* implied that Dr Mass wrote the Sonnabend article, our journalism might have been pale yellow. But it didn't, and

it wasn't. As to titles: it seems to me that a writer should raise hell if titles continually distort his meaning, especially if he writes for free and is an editor of the journal doing the distorting.

4) I expressed uncertainty about what he meant when speaking, in this very paragraph, about the morality of "lower" class women and gay men. I'm still unsure. Are we "less moral than nongay people" or not?

As to *TBP*'s alleged failure to provide basic health information, "Lust with a very proper stranger" was successfully defended against an obscenity charge in part because, as one MD testified, it gave useful information about fisting hygiene. And Bill Lewis's article, again overlooked, was chock-full of useful information about KS and AIDS. Ditto for the full-page article by Lewis and Dr Randy Coates in *TBP*, October 1981.

It's no surprise that MDs are the first to argue with my article. After all, I reminded us of the very iffy relationship the emerging gay community has had with the medical profession for more than a century. These two letters, in failing to address my main argument concerning medical control over our lives, assure me that continued ifiness is still our wisest policy. But the two letters are encouraging signs. The more fully doctors such as William and Mass reveal their social and political approaches to medicine, the easier it will be for all of us to make informed choices in our lives.

One further word about risk. Medical personnel tend to want us to minimize it. But the choice of a life worth living involves choosing certain risks. "We must never accept restriction on the grounds of risk," a lesbian friend wrote after reading my article. "If that really were the moral stance of our culture, no one would ever give birth to a child or climb a mountain or swim in the sea."

Or enjoy a night of cuddling, kissing, and cumming with a stranger one will never see again.

Bill Lewis replies:

I wrote the article on AIDS in order to provide as much information as possible about the disease and its medical and political consequences. This was done with the conviction that with such information, gay men are capable of making rational choices about their own sexual conduct. I was surprised, therefore, to learn that Brian Willoughby believes my article provided "misinformation" and few "facts."

Most people, including physicians, are not experienced in dealing with data in a critical fashion, especially data presented in medical journals. Dr Willoughby chastises me for not including information from articles which show a "statistically significant" correlation of popper use and immune cell abnormalities. In fact, the only criterion that I did use in deciding whether to include mention of research data was that it be statistically significant. The study of one hundred fifty gay men done by Atlanta's Centers for Disease Control (CDC) and the study directed by Dr Michael Lange of eighty-one New York men both had

"Advice such as 'promiscuity is bad for your health' and 'death is death' simply is not useful and serves only to create panic and paranoia."

large enough samples that conclusions could be made with some degree of confidence. The CDC study concluded that popper use did not correlate with the development of AIDS, and Lange's study concluded that popper use did not correlate with T-cell abnormalities. I did not include the study cited by Dr Willoughby precisely because, with a sample of only fifteen men, even the authors themselves did not attempt to make any statistically valid conclusions. Citing another article, Willoughby states there were two hundred forty nine cases of AIDS reported in the first six months of 1982, not the "fewer than two hundred" written in my article. Dr Willoughby should have noticed that I was careful to specify "fewer than two hundred cases... in American gay men." Since only seventy to seventy-five percent of the total AIDS cases occur in gay or bisexual men, I felt it important to use this partial figure in discussing the risk factor from possible sexual transmission. Dr Willoughby's figure of two hundred forty nine includes about sixty cases found in intravenous drug users, Haitians and hemophiliacs.

In his criticism of my comparison of hepatitis B to AIDS, Dr Willoughby missed the point I was making — that just as most gay men are not aware of having had and become immune to hepatitis B, so too it may be that many sexually active gay men are already immune to AIDS infection, having experienced no symptoms of the disease. In terms of Dr Willoughby's apples and oranges then, I'm suggesting that the mortality rate for AIDS may be the same or even lower than that of hepatitis B. The uncertainty exists because in our present ignorance we have no way of detecting symptomless AIDS infections.

Dr Willoughby believes that I understated the rate of increase in AIDS cases. That is a valid opinion. I made the comment about rate of increase to refute the suggestion that eighty percent of gay men had impaired immunity and were about to develop AIDS. However, I also included the exact number of gay AIDS cases to enable the readers to judge for themselves. In fact, there are already indications that the high percentage increases cited by Dr Willoughby will not be sustained. The average number of gay AIDS cases reported in the period May 18 to September 3 was about forty-four per month, while the number was fifty-one per month for the most recent period of September 3 to November 26. In my opinion this is not a dramatic rise. A slow, steady increase is distressing but not an occasion for panic.

Dr Willoughby is correct — I do not have patients I have to advise. However, my article gives information, a perspective and a way of approaching the crisis which gay men can utilize. Advice such as "promiscuity is bad for your health" and "death is death" simply is not useful and serves only to create panic and paranoia.

I have never, as Dr Willoughby suggests, said that gay men should be promiscuous. I do believe, however, that much of what we now know as gay community and gay political power came about as a result of our struggle to make

physical and emotional contacts with one another. Any change in sexual behaviour would be better undertaken by individuals with an understanding of the consequences this might entail for themselves and their community.

Wrong emphasis

I am once again disappointed with the coverage given to the bath-raid trials. This time I am referring to the article on the decision of Judge Gibson in the appeal of Regina vs McClaren (*TBP*, November).

In the original material that I submitted for the story, the emphasis was on the content of Judge Gibson's written decision, which very clearly laid out for everyone concerned the points and tests that have to be met and answered in order to come to a proper finding in a found-in trial. The truly significant aspect of this decision was *not* that a retrial was reordered (which your coverage seemed so hung up on) but that an appeal judge outlined the step-by-step points that the Crown has to prove, the judge address and the defendant make response to. With this appeal decision in hand, future trials will be much easier to conduct.

The heartening thing is that an appeal judge agrees with the arguments that the Right To Privacy Committee and the lawyers on these cases have been presenting for over a year. If only we had had this decision a year ago!

Dennis Findlay
Toronto

Love betrayed

Wonderful article on *Brideshead Revisited* in your October issue! Finally, a critic who saw the same thing that I did: namely, that this is a story of love betrayed, not love "transcended" (which is the usual interpretation).

I must, however, take exception to author Peter Millard's comment that Charles Ryder's silence and failure to act "destroy the potentially fine Sebastian." Sebastian destroyed himself, managing quite nicely without help from Charles or anyone else. He wasn't an innocent victim driven to drink; he *chose* to drink himself to ruin because it was the only way he could come up with to fight his mother's/the Church's strangling insistence on Righteousness. (Well, Waugh never said he was brilliant, just beautiful.)


This, of course, doesn't let Charles off the hook for not trying to stop the self-destruction. Sebastian may well have been ultimately unhelpable, but Charles's betrayal lies in his passivity and his refusal to at least make the effort (as Millard pointed out).

Anyway, minor quibbles aside, thanks for a thoughtful commentary on this complex and problematic story.


Amanda Bennett
Long Beach, California

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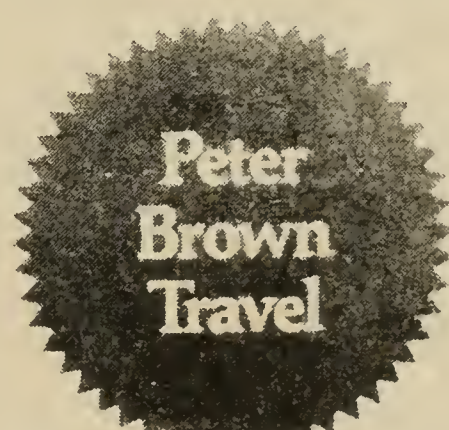
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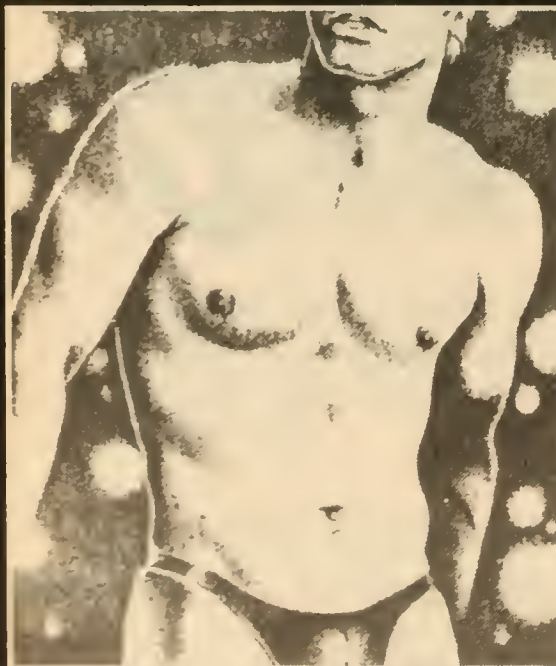


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Arson, abortion and freedom

The establishment of illegal abortion clinics in Winnipeg and Toronto. The firebombing of video porn stores in Vancouver. The women's movement is on the march and the law isn't going to stand in the way.

The law, we all know, isn't always just. Only thirteen short years ago, indulging in gay sex would have made us all criminals. But these recent actions are quite different in their politics and their consequences. One makes good sense; the other is desperate stupidity.

A large majority of the Canadian people — three out of four according to the latest poll — believes that abortion is a matter best left to a woman and her doctor. The strategy of the free-choice movement has been to gather evidence of the need for the abortion facilities it proposes and to present this information calmly as an issue of freedom of choice. Operating in public forums and protests, it has collected the support of a wide range of organizations and individuals. It has systematically exposed the isolation of its opponents. And, at the same time, it has undertaken illegal but constructive action: the creation of free-standing abortion clinics accessible to all women. For this, its members are prepared to take responsibility.

The threat of prosecution hangs over these courageous women and men. Manitoba's allegedly progressive attorney general, Roland Penner, can't guarantee that the Winnipeg clinic won't face charges. His Ontario counterpart, Roy McMurtry, has vowed to prosecute if a clinic should open as promised in Toronto.

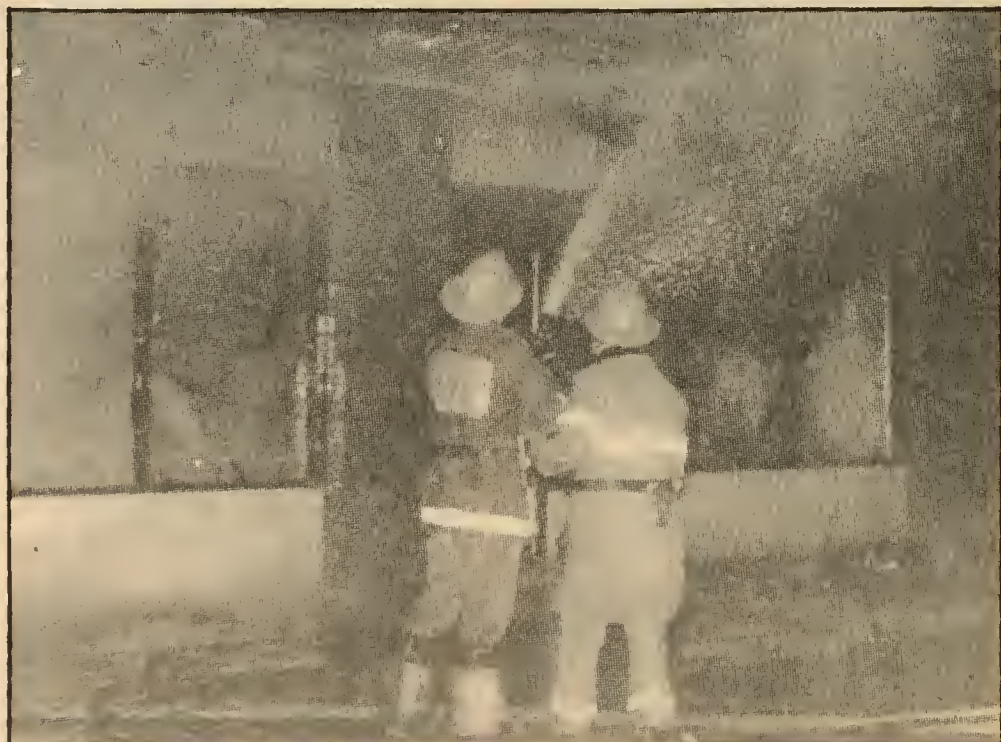
The strategy of the anti-porn movement has not been marked by a similar interest in popular opinion. It has not investigated existing research. It has not encouraged the exploration of the subtleties of an issue which every thinking feminist agrees is strewn with ambiguities. Instead of presenting evidence, it has resorted to emotion-laden — and very traditional — appeals for "the protection of women and children." It has not assembled a coalition of progressive forces of the breadth of the abortion movement. Because video porn stores provide the only access to gay pornography in many cities, gay men are automatically among the targets of this movement. Defenders of freedom of expression, many feminists among them, are also included. Freedom of choice, public accountability and constructive action find no place on the agenda of the Wimmin's Fire Brigade.

The BC arsons did not involve the entire anti-porn movement. But a large section of it has defied reason in simultaneously opposing violence, yet excusing the actions of the Wimmin's Fire Brigade as self-defence.

We hope and expect that, in the long run, such actions will isolate them.

If the anti-porn crusaders were as constructive as the free-choice agitators, they would be openly creating and publishing an alternative sexual imagery. That, however, might bring down upon them the same weapon which is now being waved at the abortion clinics: legal prosecution. Instead they use hit-and-run tactics, evading both responsibility and public debate.

If there is one lesson which feminism should have learned by now from the abortion movement, it is that the more power the state has to define and control sexuality, the less freedom women have. Anti-porn feminists would do well to take a close look at their political friends: first, religious fundamentalists and, now, the police. Women have cause to be alarmed. □



Perfecting entrapment techniques on a pool of easy targets

Morality: fishing for victims

The flourishing of Toronto's gay community during the period leading up to, and especially in the aftermath of, the February 1981 bath raids has been recognized as a political coming of age, a maturing process which has brought us to the knowledge that the community's self-determination hinges on its ability to gain a strong measure of influence and to make that stick for as long as it takes to win gay rights.

But as the struggle progresses, the opposition is also maturing, and digging in for the long fight. Each of our victories — the overwhelming acquittal rate in the bath raid trials (almost 90 percent), the continuing acquittals of *The Body Politic* on charges of obscenity, even our new and celebratory visibility — is seen as a slap in the face by the police department and its supporters. So it should be no surprise that police tactics in the last year or so, in particular those of the morality bureau, are showing both developing sophistication and apparent resentment of our hard won "legitimacy."

In marked contrast to the blatant nature of the bath raids, evidence now shows that police are conducting a far-reaching, but low-profile, campaign of harassment against some of the most vulnerable and least visible members of our community: those who, tragically, are often unsympathetic figures in the eyes of many gay men and lesbians. Hustlers, street kids, park and washroom cruisers — people whose less "polite" or more circumspect ways of dealing with their gayness have inadvertently made them targets in the present wave of police action.

An increased concentration on washroom surveillance and entrapment is reported from many sources. Police figures published by *TBP* in March 1980 put the total number of Metro washroom and park arrests for 1979 at 190. In the present climate, police statistics are impossible to obtain, but some idea of the alarming increase in arrests can be gained from 1982 figures recently compiled by the Gay Courtwatch, a project launched by the Right to Privacy Committee (RTPC) and now operating under the auspices of the Toronto Gay Community Council (TGCC).

Gay Courtwatch confirms at least 175 arrests for an eighteen-week period alone, from July to November, with trends indicating a general increase from month to month. This figure reflects "indecent act" charges only and does not include the often laid co-charge of "gross indecency."

Lawyer Peter Maloney reports that 60 men were arrested in one ten-week period this summer in a Bay department store washroom at Fairview Mall in suburban North York. He also says entrapment arrests continue to occur in the Bay concourse level washroom (behind Food Fair) at Yonge and Bloor, and across the street at a new location, the lower concourse level washroom of Cumberland Terrace.

Other locations reported by Maloney and his law partner, John Higgins, and confirmed by Courtwatch, include the Rio, Biltmore and Cinema 2000 theatres



on Yonge Street, which Maloney says presently account for three to five cases of alleged sex offences *per day*.

Police activity has also expanded geographically. In 1979, sex-related arrests were largely confined to the city of Toronto, but in recent years the dragnet has gone out to two locations in North York and at least three in Etobicoke.

The vast majority of washroom arrests are made by undercover officers who often behave in a manner which convincingly suggests cruising. Accused men report activities such as persistent staring, unaccountable friendliness, boyish smiles, even groaning, rubbing of crotches, and open displaying of cocks at urinals.

Lawyer Paul Trollope notes that a recent Supreme Court ruling stated that for entrapment to be recognized as a defence it must be proved that the officer engaged in "calculated inveigling or persistent importuning" of the accused. While the reported actions of some officers seem well within the dictionary definitions of importune ("to solicit pressingly") and inveigle ("to entice by flattery, deceit, etc."), Trollope says that officers must usually be shown to have virtually threatened the accused into responding before a judge will accept an argument of entrapment.

Entrapment has also become a tactic in the arrest of men on drug charges at the St Charles and Parkside taverns on Yonge Street (see *TBP*, November). Undercover officers are said to engage in friendly conversation with bar patrons, eventually asking if they know where grass or hash are available and then encouraging the men to bring the drugs

The Biltmore, the Rio and Cinema 2000: currently netting the police 3 to 5 arrests per day

back to the officers. When the men return with marijuana or hashish they are charged with trafficking in narcotics. A lawyer for one of the accused points out that the officers are thus charging relatively innocent go-betweens with a charge normally reserved for dealers.

There is also reliable evidence that some accused are being stripped and searched under dubious circumstances in a nearby firehall on Grosvenor Street. *TBP* managed to contact one of the undercover narcs. When asked about the firehall allegations he said, "I don't know anything about that." All further questions were greeted with a terse "no comment."

It is significant that the morality bureau is the source not only of these drug busts but also of washroom busts, arrests and harassment of hustlers, and the raids earlier this year on *TBP*'s office and Glad Day Bookshop. Trollope states that the bureau has "a particular fixation on making arrests within the gay community."

In the face of such an assault it is easy to wonder if the once celebrated Bruner Report on gay-police relations, released over a year ago, has had any effect at all. Its emphasis on the necessity of police recognizing the "legitimacy" of the gay community must have been at least partially based on a belief that police officers could learn to see us as human beings, as people who had formed that benign, life-affirming entity called community. In light of police actions since then, that belief seems surprisingly naive. Police are still doing their best to define, stalk and label us as persons of criminal habit and intent — and they have learned to go where the pickings are easy and the criticism is minimal.

The result is that unprecedented numbers of men, many of whom have no concept of themselves as part of a "legitimate community," are being entrapped in activity which brings the full force of archaic sex and drug laws down on their heads, labels them as misfits and degen-

erates and often leaves them with a criminal record. That is how the police want us to see ourselves, because it is the way *they* see us; more important, it is the way they are *still allowed* to see us.

The community has won and continues to win in the courts. Many washroom charges are ending in absolute or conditional discharges, and yet more and more men are being subjected to the legalized humiliation and trauma of entrapment, arrest and trial. The Courtwatch continues the invaluable work of guiding accused persons through this harrowing process, but *what do we do about the cops?*

John Higgins reports that the Policing Committee of the Toronto Gay Community Council recently sent a letter to police chief Jack Ackroyd complaining about the use of sexual entrapment. Ackroyd's office responded with an infuriating and oft-heard cliché: the TGCC was seeking "special treatment."

That response epitomizes the intransigence of a police department which has for years dealt with criticism by burying its head, covering its tracks, and retaliating with ever more subtle means of abusing its detractors.

Loud and persistent demands have brought the Toronto gay community a certain measure of recognition, of "legitimacy," have even refined our definition of ourselves. But they have not lessened our oppression at the hands of the police department — they've merely made its workings more devious. As the cops hit unmercifully at the weaker elements of our community we must devise a tactical means to challenge and reform the legal and political bases which support their homophobia. We may never change the homophobia itself (and that is probably the great folly of attempts at gay-police dialogue), but with hard work, the forging of progressive alliances at City Hall and elsewhere, and determined and relentless lobbying and campaigning, we may change some of the rules.

Jim Bartley □

Fanning the flames: Fire Brigade vs Red Hot

VANCOUVER — Early in the morning of November 23, three Red Hot Video chain stores in the Vancouver area suffered attacks by fire bombers. One of the stores was destroyed, another damaged and the third unharmed. A group calling itself the Wimmin's Fire Brigade has claimed responsibility for all three incidents.

Women have been taking action against the Red Hot Video stores and their imitators for months, but the protests have been of the approved kind: pamphletings, pickets, demonstrations, letters to the province's attorney general. These actions have been ignored or downplayed by the media, but the torching of the three outlets has generated a lot of public attention.

Red Hot Video opened its first outlet in February 1982 and quickly expanded to a total of 14 BC locations, including those in the Vancouver suburbs of Surrey, North Vancouver and Port Coquitlam. The chain has been renting and selling videotapes, some of which vividly depict scenes of heterosexual rape, sex with children, sex with unwilling virgins and gang rape. BC Attorney General Allan Williams has conceded that these themes violate community standards, but no charges have yet been laid.

Of the three stores that were attacked, the one in Surrey was completely destroyed. The North Vancouver outlet sustained damage estimated at \$3,000 and the Port Coquitlam store was not damaged at all after police successfully removed the incendiary devices. No one was injured in any of the incidents, but Edward Emery, the manager of the North Vancouver outlet, said he would have been "barbecued" had he been at home in his apartment, which is in the same building.

In their communiqué, the Wimmin's Fire Brigade stated: "Red Hot Video sells tapes that show wimmin and children being tortured, raped and humiliated.... Although these tapes violate the Criminal Code of Canada and the BC guidelines on pornography, all lawful attempts to shut down Red Hot Video have failed because the justice system was created, and is controlled, by rich men to protect their profits and property. As a result we are left with no viable alternative but to change the situation ourselves through illegal means. This is an act of self-defence against hate propaganda."

Although most public statements have deplored the violent tactics of the Wimmin's Fire Brigade, reaction in the local news media has supported the women's cause. After the initial reports of the firebombing, the specific event slid into the background and the media carried stories about topics like wife battering and homes for sexually abused children.

The BC Federation of Women, representing 36 women's groups, issued a statement dissociating itself from the bombing but expressing shared "frustration and anger." Its press release called upon Attorney General Williams to "take action immediately to prevent rich men profiting from Red Hot Video's hate literature about women and children."

Gerry Brunet of the Society for Education, Action, Research and Counselling on Homosexuality (SEARCH), Vancouver's longest established gay

organization, told *TBP*: "I disagree with the firebombing because other businesses were destroyed. I don't think anything is achieved by this form of aggression."

Unlike Ontario, BC has relatively liberal film censorship laws. The polarization on this issue seems to be between those concerned with the combination of sex and extreme violence and those who fear the depiction of explicit sex is threatened.

Donna Stewart of the North Shore Women's Centre (in North Vancouver) told *TBP* that the subject matter of the violent videotapes is illegal under the Criminal Code, but that the law has not been enforced because there are no specific regulations which apply to videotapes. "We are concerned with the public safety issue. We think that this material is hate propaganda against women. It is violent pornography — women forced into sexual experiences. We take the opinion that sex is consensual," she explained.

Stewart said that gay erotica was not a matter of particular concern. She said that there was very little gay erotica at

the Red Hot stores, and that the offensive tapes showed heterosexual rape, forced assault, gang rape and depicted women learning to enjoy the violence of their attackers. (However, Red Hot Video has recently submitted display ad copy to *TBP* that lists a large number of gay erotica tapes. What percentage of the total stock is gay is not clear.)

TBP asked a local man who sells lesbian, gay male and transsexual videotapes under the counter to talk about the gay erotica business. Jason (not his real name) has a catalogue in which he rates the material according to quality and theme. He says that the events at Red Hot do not concern him and that his business will not be threatened because most gay tapes do not depict abusive behaviour. Most of his films show only consenting sex. He says "gay films are defined by the fantasies of the person watching them" and there is "no emphasis on the humiliation of a victim." Most gay people, he says, are looking for films that show "feeling and sensitivity."

Jason believes the problems at Red Hot Video originated when the firm began to distribute a full-colour illustrated

catalogue which explicitly presented the nature of their material. "The people at Red Hot Video are not familiar with the material they sell," he says. "They just know that sex sells and they are in the money-making business."

Red Hot Video owners refer questions from the media to a recorded "public service announcement" which says in part: "We have cooperated completely with all police and government authorities in all aspects of our business.... We have voluntarily removed certain movies from our stock and will continue to be responsive to the standards of our community." A spokesperson could not be reached.

The distribution of violent videotapes is said to be specific to BC at present. According to Donna Stewart, the videotapes are distributed from this province because regulations are not enforced. In the November 3 *Vancouver Sun*, almost three weeks before the firebombings, Rebecca Butovsky, special assistant to Judy Erola, the federal cabinet minister responsible for the status of women, said, "If it (violent porn) is allowed to take hold in Vancouver and the law can't find any way of policing it and putting a stop to it, then other operators will see the market and it will surely spread.... So far this is very much a local scene and I am not aware of any other municipality across Canada that is as troubled as Vancouver seems to be."

Jackie Goodwin □

Spreading the word: Glad Day vs the Morality Squad

TORONTO — He didn't know it then, but when he began selling books from his knapsack twelve years ago, Jearld Moldenhauer was starting what is now one of the world's best gay bookstores. It was the "tremendous resistance" of Toronto bookstores to selling gay-positive books that got Glad Day Bookshop going.

After hovering on the edge of obscurity for a while, Glad Day set up shop in the gay ghetto almost three years ago. It quickly became a crossroads of the gay community. A pink neon sign facing south from a second floor window at Yonge and Irwin Streets proclaims "gay" to a city that prides itself on being Toronto-the-Good.

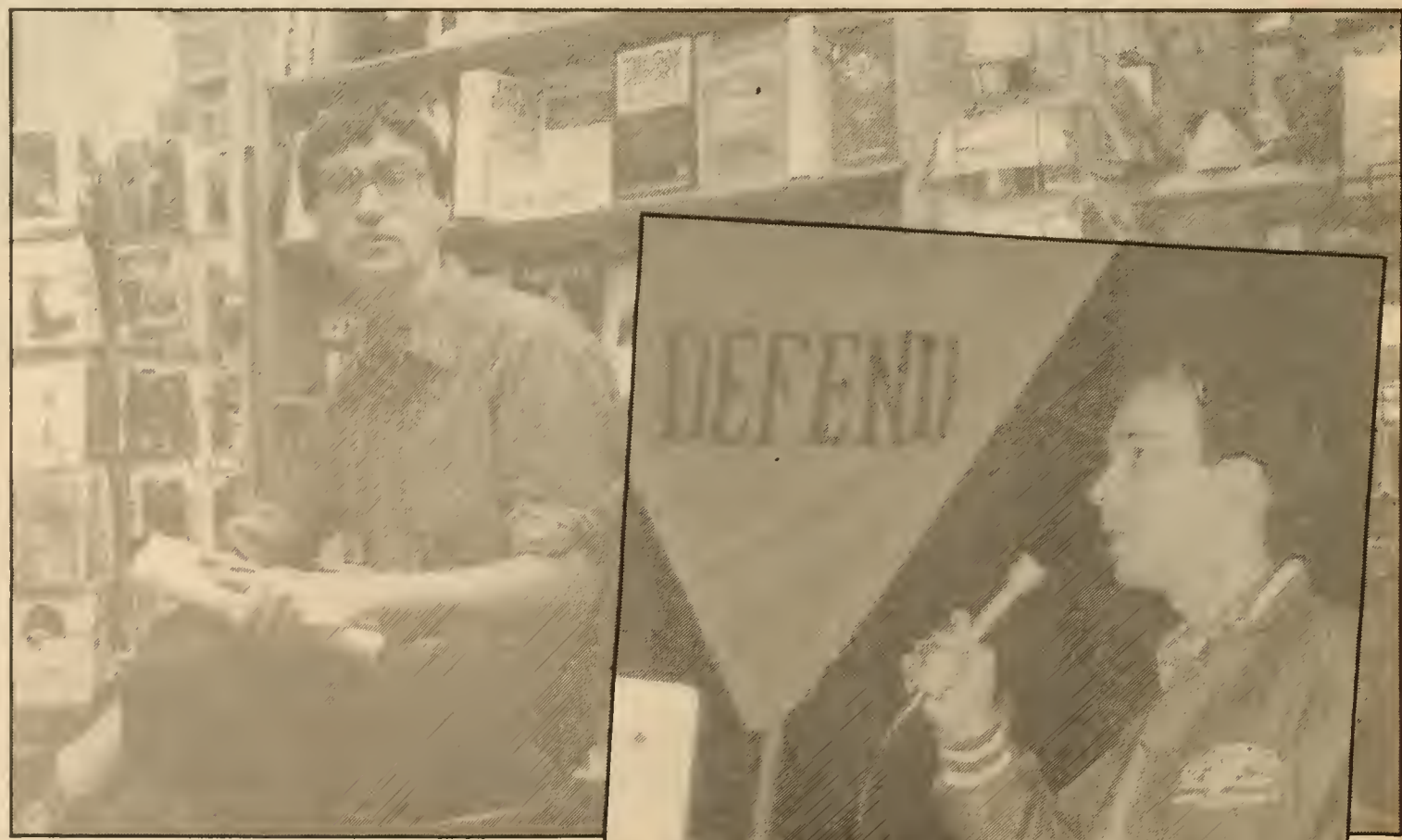
This most visible affirmation of a gay presence in Toronto has attracted the attention of Metro Toronto Police's morality squad. After a raid on the store April 21, two senior morality officers charged an employee of the store, Kevin Orr, with "possession of obscene material for the purpose of sale." He faces trial on January 27, his 21st birthday.

In addition to the occasional cop browsing through the magazines, Glad Day attracts all kinds. Young University of Toronto students looking for paperback copies of EM Forster rub behinds with forty-year-olds from the country who've come to town to pick up a new batch of glossy porn and the latest non-fiction bestsellers. While a gay tourist

asks where the hottest cruising spots are, disco dykes and ghetto clones clamour for tickets to the popular GDCD dances. Street kids scouring the bulletin board for cheap places to live cross paths with lesbian couples hunting for the latest Holly Near album. Youngsters high on coming out snap up pink triangles and copies of *With Downcast Gays*.

Glad Day succeeds in attracting such a wide cross-section of the community because of its accessibility and its diverse selection of resources. The shop carries over 2,000 different titles grouped under the categories of lesbian and gay fiction, literature, poetry, biographies, non-fiction and periodicals. Books occupy 90 percent of the available space, with

The crossroads of a community: owner Jearld Moldenhauer (left) in Glad Day and accused employee Kevin Orr (right) — taking it to the streets



cards and records taking up 5 percent and porn the remaining 5 percent. Pornography accounts for nearly 25 percent of Glad Day's total sales.

Moldenhauer explains that porn is restricted to one section of the store to prevent it from stealing the show. "No one section of the store is allowed to dominate," he said. Unlike some gay bookstores that refuse to sell porn, Glad Day stocks such materials because Moldenhauer believes it plays a useful and legitimate role in affirming gay male culture and sexuality.

Orr points out that for many gay men and lesbians, porn is their first contact with gay sexuality. As Pat Califia elaborates in *Sapphisty*, "Some erotica serves... to organize members of sexual minorities into subcultures where they can meet and support one another. This type of erotica seeks to make sexual variation more visible."

Porn has its attractions for Metro's morality squad as well. When morality officers visited the store in April, they spent 15 of their 20 minutes browsing through the magazines. They selected two, *Come Watch* and *Leathermen*, then identified themselves and laid charges against Orr.

Orr's lawyer Dianne Martin described the magazines as "relatively tame." They depict only simulated sex.

The Toronto Gay Community Council saw the obscenity charge as part of a general police assault on the gay community which includes the bath raids, the charges against *TBP*, and countless washroom, park and loitering charges against individual gays.

"Glad Day is an obvious target," says Moldenhauer. "It is visible and it brings gay people together."

However, Jack Marks, acting chief of police at the time of the raid, said, "Any charges that may be laid in future against a member of the gay community should be construed as such, ... not as an action against the entire community." The evidence: "similar charges have been laid this year against outlets distributing heterosexual material."

Come Watch and *Leathermen* were available at close to 50 other bookstores throughout Metro Toronto, yet Glad Day, the only gay bookstore, was the single outlet charged. The more common practice is to charge the distributor, as was the case recently when a provincial court judge in Ottawa fined Intercity News Company \$700 for distributing the February issue of *Penthouse*. It contained an "offensive" lesbian photo spread and a "repulsive" article on sado-masochism. None of the retailers of the magazine were charged, they were simply ordered to remove the issue from their shelves.

Another common police practice is to warn retailers to remove "marginal" material. Since the Criminal Code defines obscenity vaguely as the "undue exploitation of sex," retailers have no way of determining what magazines are acceptable. Only the police and the courts possess this power.

Glad Day received no warning prior to being charged yet lawyer Peter Maloney reports some Yonge Street merchants were told at that time to "keep the gay stuff off the shelves." Glad Day has never been charged before nor has it even received a warning.

"Morality legislation is an instrument of control," Orr says, "a tool that is used first against sexual minorities who, being the least tolerated, are least able to defend themselves."

If, like *TBP*, Glad Day is repeatedly weakened by legal battles — if this bookstore which has grown from a can-



Lest we forget: Tom Inverarity and Gale Comin of Gay Information Resources Calgary by wreath

vas knapsack laden with copies of *Out of the Closets*, *The Gay Militants* and *Dancing the Gay Lib Blues*, is finally forced out of business — we will have lost a lot more than a source of gay male porn. **Danny Cockerline** □

Kevin Orr's trial begins January 27, 1983 at 10 am in provincial court at Old City Hall. Spectators are welcome. For more information call 961-4161.

The Glad Day Defence Fund needs money. Make cheques payable to Hamburg/Trollope in trust for Glad Day Defence Fund and send to 400 Dundas St E, Toronto, ON M5A 2A5.

DISCRIMINATION

Remembrance Day wreath raises wrath

CALGARY — It was Remembrance Day with a difference this year because Gale Comin, a board member for Gay Information and Resources Calgary, thought it was time the gay men and lesbians who had served and died in the two world wars in battle or in concentration camps be honoured in this city's memorial services.

Unfortunately, not all the veterans and onlookers at the service shared her enthusiasm for the idea.

Under clear, cold, sunny skies on November 11 at 11:30 am, Comin, a few gay friends, and World War II veteran Tom Inverarity, who served six years in the army services corps in Canada and overseas, laid their wreath. It didn't take long for the crowd to notice the pink triangular wreath surrounded by about twenty-five other more traditional circular poppy-laden memorials.

What really upset some people were the words emblazoned in black within

the wreath: "The Gays Who Died We Remember." One straight couple pointed to the wreath and laughed. Others weren't so jolly. One man, sporting a black cowboy hat with feathers, declared to his wife, "Someone should tear that thing to pieces."

Before the ceremonies began, a Canadian Legion official removed the wreath to the rear of the cenotaph. Once the official ceremonies had ended, Calgary businessman Bill Dickie picked up the wreath and walked away with it. A member of Comin's group, Cathy Vail, ran after Dickie demanding to know why he was taking the wreath.

"A gay veteran in a wheelchair put that wreath here," she told him. "What makes you, who are on two legs, think you can take it away?"

The commotion attracted the attention of a local television reporter, who filed a story on the wreath for the evening news. The report began: "This year's memorial services were marred by controversy over a wreath honouring homosexuals."

Dickie told the reporter he wanted to remove the wreath because it was upsetting a lot of the veterans. He called the gay memorial a publicity stunt and said such a thing had no place in the city's services.

Comin was delighted rather than discouraged by the turn of events. "We achieved more than we hoped for," she told *TBP*. "I thought everyone would ignore it (the wreath). We made our point and I think if media coverage is more or less honest, it will make some people look like fools and bigots."

She says she was inspired to honour gay veterans by a straight friend in the armed forces. "We were sitting talking one day and he asked 'Why don't you guys ever do anything for Remembrance Day?' So I thought, why not?"

The group was unable to get official

approval for laying the wreath from the Canadian Legion and Comin had to contact five different florists before finding one willing to construct a triangular wreath. "The others said they couldn't make it in a triangle shape," she said.

She tried repeatedly to contact the legion but says her messages, which stated her gay affiliation, were not returned. "We couldn't get official sanction, so I figured we would go ahead and do it anyway," she said.

Comin suggests that next year every gay group in the city might be persuaded to lay a wreath at the base of the cenotaph. **Fay Orr** □

On Our Own defends Queen Street inmate

TORONTO — A dozen people picketed the Queen Street Mental Health Centre, where Eldon Hardy is being held on a Lieutenant Governor's Warrant (see *TBP*, September). Hardy was found not guilty by reason of insanity in 1972 of buggery and indecent assault on a boy. The Warrant allows for his indefinite imprisonment, pending yearly reviews.

The Ontario Advisory Review Board recommended last year that Hardy be allowed to reintegrate into the community but that recommendation has yet to be implemented. The picket line coincided with the board's eleventh review of Hardy's case on November 25. It isn't known when or if this year's decision will be made public.

On Our Own, a patients' rights group, believes Hardy would be free today if he had pleaded guilty in 1972. He would have been given a definite sentence and released six or seven years ago, they say. Two psychiatrists at Queen Street have pronounced Hardy sane.

Hardy is protesting inaction on last year's recommendations by refusing to cooperate with the Centre's psychiatrists. □

Student journalists get threat letters

MONTREAL — A gay theme issue of the Concordia University student newspaper, *The Link*, prompted the destruction of 5,000 copies of the November 19 edition and threats of castration to three of its writers from a group calling itself the "Comittee (sic) to Rid the Universe of All Faggots."

When the issue hit the stands, most copies available in the Hall Building, the main building of Concordia's downtown campus, were quickly destroyed. The open bins were replenished two days later only to be stripped again.

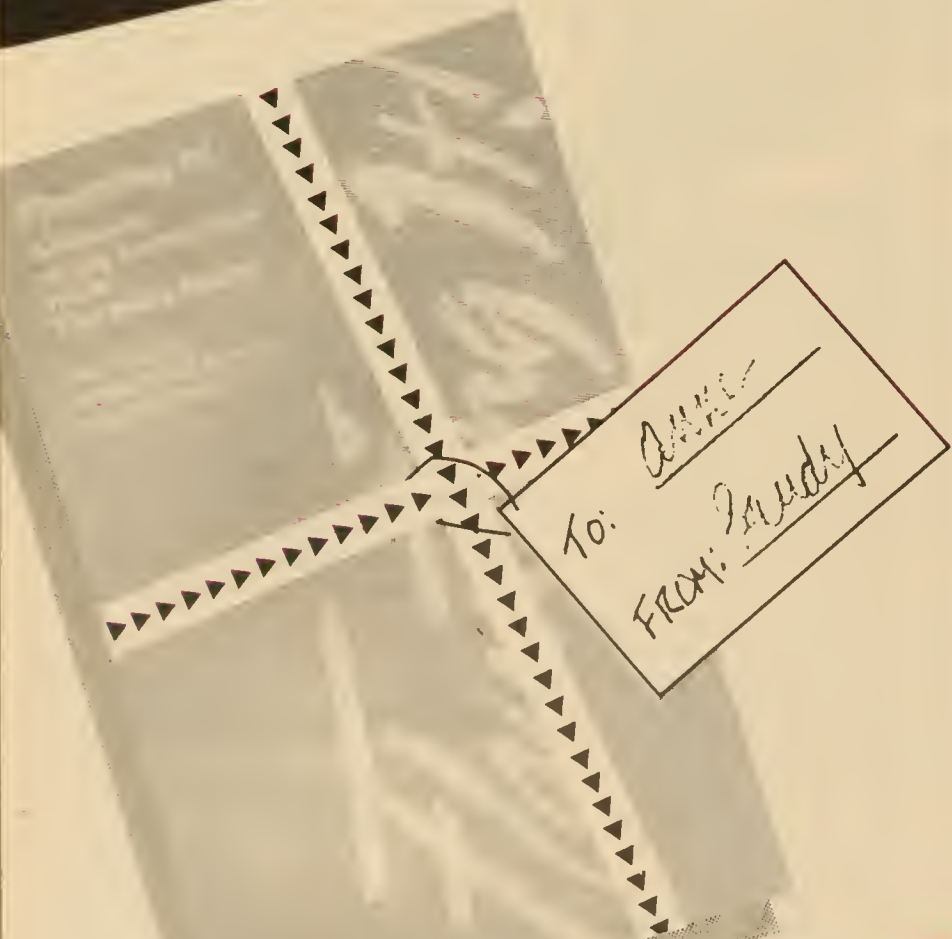
"Then we got letters saying that we were going to have our balls cut off," said Jon Wolfe, coordinator of Lesbian and Gay Friends of Concordia (LGFC), whose column appeared in the issue. Similar threats were sent to two other students — Richard Martineau, another LGFC member whose article appeared, and Don Pittis, *The Link*'s editor-in-chief. One of the letters claimed "we did our best to destroy all copies of *The Link* but maybe we missed a few." Although 5,000 copies were destroyed, the total print run was 16,000.

Montreal police questioned two engineering students who had been overheard to say that they knew who had destroyed the 5,000 copies. Numerous copies were found strewn about the

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room which had housed an engineering student party on the night the vandalism took place. Mike Spino, president of the engineering student association, thinks the destruction was caused by students in his faculty and, although he didn't agree with the methods used, he knows "certain people who were profoundly offended by *The Link's* gay issue."

"It's the student press that has to talk as honestly as possible about (homosexuality)," Pittis told the Montreal gay magazine *Sortie*. "There's a gay presence at Concordia that was being ignored."

The November 19 issue devoted ten of its twenty pages to the topic of coming out as a student or professor, the goings-on on Mount Royal, transsexuality, gay solidarity and community resources available to lesbians and gays.

Although police feel the facts of the case are too weak to proceed further, Wolfe thinks that the simple act of having police investigate has warded off further abuse. Since the events, most letters sent to *The Link* have denounced the threats of violence and the acts of vandalism. **Kevin Orr** □

Case reviewed but vindication's elusive

VANCOUVER — "A real chess game" is the phrase Rob Joyce uses to describe his latest round of close encounters with the BC Ministry of Human Resources (MHR) and its registry of child abuse complaints.

Until last February, Joyce was an openly gay youth employment counselor at Vancouver's Senator House, a halfway house for "street kids." Now he's fighting to have his name removed from the registry. It appeared there February 22 after a 15-year-old hustler accused Joyce of having paid him for sex. Although the youth has since retracted the charge and made a public declaration that "Rob Joyce did not sexually represent himself to me in any way" (see *TBP*, October), the MHR has repeatedly refused to reinvestigate the case.

Joyce, who lost his job at Senator House after protesting a provincial investigator's refusal to hear his side of the story, considers himself to have been "blacklisted" from the social service profession by the inclusion of his name on the list.

In recent months, the MHR has been under pressure both from the BC news media and from the provincial Ombudsman's office to change its treatment of Joyce. In late November, after receiving strong criticism in private from the Ombudsman's legal staff, it relented and agreed to "review" the complaint. Wayne Nickel, manager of the MHR's Vancouver Support Services office, is conducting the (still secret) review. When contacted by *TBP* he declined to comment on the procedure or confirm its existence. It is known that at least two of the principals in the case have been interviewed.

"They (the MHR) claim they couldn't reopen the case before now because they had no new information," Joyce told *TBP*. "That's ridiculous — they've had information that the boy was lying since January 18 (1982)." On that date, one of Joyce's co-workers confidentially informed provincial investigators that the youth had told her Joyce might not have been the man who approached him.

Joyce claims the review is aimed at squelching a legal case he has been preparing against the MHR since the controversy began. "They'll register the accu-

sation as 'unfounded' and pretend they didn't get the new information until they reopened the case," he said. His name is currently registered in the more accusatory category of "unsubstantiated."

An "unfounded" classification would place Joyce in a difficult position. On the one hand, the MHR could claim that the classification had essentially removed him from suspicion as a child abuser. On the other, Joyce fears that the appearance of his name under any of the registry's categories could destroy his chances of finding employment. He also fears that the "unfounded" classification could hinder his chances of being vindicated by the courts.

"I want my name removed from all lists," he said. "I won't give up until they apologize and send me back to work." (Joyce had been employed by a non-governmental agency, but his salary was financed by the BC Attorney General's Department.) "I want compensation, too. I didn't spend 11 months fighting just to get unfounded when I already knew it was unfounded," he added.

The names on the registry of child abuse complaints are kept "confidential by law," according to MHR deputy minister John Noble. But, according to Nam Walmsley, head of the MHR's Protection Services office, all MHR staff whose authority is delegated under the BC Family and Child Services Act are potentially privy to the information.

TBP asked Walmsley if an employer within the ministry might be told whether a potential employee's name was on the list. "I think that would have to be a decision made on an individual basis," she said. "We'd have to get a specific legal advice. If it were a potential resource the ministry was thinking of opening, information from the registry would be available to them."

The chess game continues.

Richard Summerbell □

An army of grinchers?

HAMILTON — When a local bikers' club started the Salvation Army's Christmas toy drive this year Hamilton United Gay Societies (HUGS) thought they should do their part, too.

Price of admission to a December 10 Toys for Tots dance was to be a new, unwrapped toy which would be given to the Sally Ann for distribution to needy children. But HUGS ended up on the front page of the *Hamilton Spectator* and is looking for another way to get their goodies to kids.

The Army doesn't approve of dancing, it seems, and Major Ray Pond, the Army's public relations director for southern Ontario, says toys collected that way aren't acceptable. Dancing causes marriage breakdown, according to Pond. "I used to dance. I know people are usually drinking at the same time they are dancing and if they meet a beautiful lady they will probably go home with her," Pond confided to the *Toronto Star*.

No one knows whether this resolute spirit will help or hinder the Salvation Army's Christmas mission. One *Star* reader thought many children would gratefully accept the toys. "It takes the good feeling out of giving, doesn't it?" he asked.

Meanwhile in Hamilton, reports are starting to surface of dances having been held in the past to raise money or toys on the Sally Ann's behalf. And HUGS has found two other agencies to distribute the loads of toys donated at the dance. The devil works in mysterious ways. □

Minister ignores rights proposal

OTTAWA — Justice Minister Mark MacGuigan admitted November 30 before the House of Commons Justice Committee that the government intends to ignore a recommendation from the Canadian Human Rights Commission (CHRC) that the Human Rights Act be amended to protect gay people. The government is also under pressure to amend the act to extend protection to the disabled, but says it intends to come through on its commitment on that one.

NDP Justice Critic Svend Robinson grilled MacGuigan during the department's supplementary budgetary estimates about government intentions regarding the two proposals and a third recommendation of the Commission, the inclusion of political belief as a ground on which discrimination is prohibited. (The CHRC is an independent agency which administers the Canadian Human Rights Act and reports to the House of Commons.)

Robinson (Burnaby-Seymour) asked MacGuigan whether he would finally heed the recommendations made by the commission three years ago. MacGuigan said that amendments might be made by the end of the year, with the cooperation of the opposition. "Is the Minister saying the government is accepting the commission's recommendations to include disability, political belief and sexual orientation?" Robinson asked. MacGuigan said the amendment would cover only disability because there is "a considerable lack of consensus in our society on those issues."

"Does this mean we are being told that at the federal level discrimination on the basis of sexual orientation is acceptable?" Robinson queried. MacGuigan defended his stance, asserting that the CHRC had "latitude in its interpretation of the statute," a claim which he then refused to clarify.

Robinson is convinced the handicapped rights amendment will be dealt with before parliament adjourns for Christmas. He's worked hard for that amendment too, and he told *TBP* he certainly wouldn't stand in the way of its passage. But he still intends to put forward separate amendments to include political belief and sexual orientation



No-nonsense NDPer: MP Svend Robinson

when the proposed changes are brought to the Justice Committee.

Robinson moved similar amendments to the new Charter of Rights earlier this year when he and fellow New Democrat Lorne Nystrom (Yorkton-Melville) were the only two of the 25-member committee to vote in favour of the measures. "We just have to keep forcing them to deal with these things," he explained.

James Moore, special assistant to the Minister of Justice, told *TBP* the government's rejection of the political belief and sexual orientation recommendations doesn't mean they will never be implemented. "We're not ruling out the possibility of those amendments," Moore said. But he added: "We aren't including them because there isn't concrete agreement on political belief and sexual orientation.... The problem with sexual orientation is what kind of acceptance it would get."

Moore says he knows other jurisdictions have made gay rights amendments to human rights laws, but he's not sure which ones. He's also not sure if anyone has added up the numbers or how wide an acceptance it would represent if they did. But he admits: "It's an argument worth putting."

Blair Johnston of Gays of Ottawa has added up the numbers and he thinks they are impressive. "Census figures

from 1976 for Quebec, Vancouver and four Ontario cities (Toronto, Ottawa, Windsor and Kitchener) come to 8 million Canadians whose elected representatives felt it necessary to pass such protections," he reported.

Representatives of the CHRC, which first recommended the inclusion of sexual orientation as a prohibited ground in 1979 and has repeated it in each annual report, have declined to comment on either the minister's rejection of their recommendations or his claim that the commission "has latitude" in interpreting the Human Rights Act.

Chris Bearchell □

Victory in Truxx case

MONTREAL — All charges against Truxx found-ins who participated in a coordinated legal defence were dropped December 14.

Roughly 80 of the 146 people arrested in the 1977 raids on Truxx and Le Mystique bars took part in a common strategy mapped out by the Comité de soutien aux accusés de Truxx. In November the Crown had offered to drop charges against most of the accused if four of them would plead guilty, but this deal was rejected by the defendants.

Paul Keenan, spokesperson for the defence committee, said it was important to note that so far the dismissals have been granted only to those who participated in the common defence strategy. Other men, he said, pleaded guilty at trial, while others have yet to appear in court. He fears many men may not hear of the recent dismissal of charges, and simply plead guilty.

"The result was a relief," Keenan said, "and kind of anti-climactic after five years. But it's gratifying to realize that it was worth sticking together." □

Law will be extended to apply to couples

MONTREAL — The Quebec government is preparing to adopt a bill to extend the ban on discrimination against lesbians and gay men in the area of social benefits.

Although sexual orientation has been included in the provincial human rights charter since December 1977, Bill 86 will go even further and will likely be an

important step toward the recognition of the lesbian and gay couple.

Certain government agencies (government employee pension plans, the provincial automobile insurance plan and the workers' compensation plan, among others) already give the same rights to non-married heterosexual couples as to married couples. The definition of common-law marriage varies from one agency to another, because it is not recognized in the civil code, but in all cases the definition is restricted to two people of opposite sexes. These agencies may be forced to accommodate same sex couples when Bill 86 becomes law.

The main lobbying behind charter modification was done by a coalition of 14 community and labour groups, among them the Association pour les droits des gais et lesbiennes du Québec (ADGLQ — the Quebec lesbian and gay rights association). The coalition was formed in April 1980 and has persuaded the government to add sex, marital status, handicap, and sexual orientation to the benefits section of the charter.

translated and condensed from *Sortie* □

Validity of new bylaw may be challenged

VANCOUVER — Gay men and lesbians here have discovered that a recently passed anti-discrimination bylaw may not be worth the paper on which it's written. Municipal politicians had led them to believe the new bylaw provided Canada's strongest legal barrier against discrimination on the basis of sexual orientation.

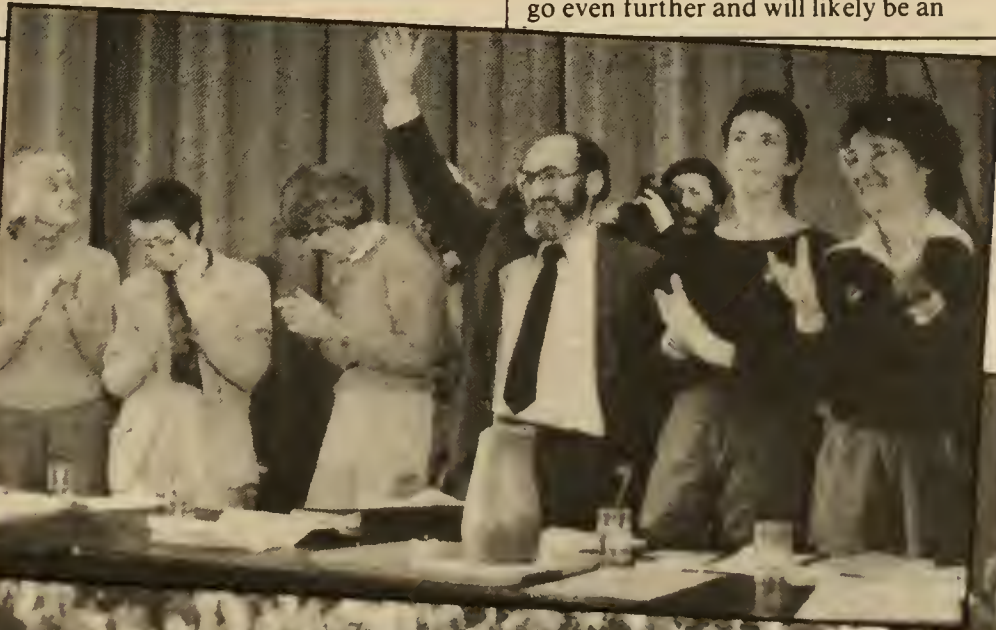
Following the unanimous passage of the bylaw by city council November 9, Vancouver's chief city solicitor, John Mulberry, told the *Vancouver Province* he believes the city may not have the power to enact an anti-discrimination bylaw. He believes that race, creed and colour, the original prohibited grounds in the bylaw, "exhausts power in the (city) charter" and that the British Columbia Human Rights Code is more encompassing.

The new anti-discrimination bylaw took the form of an amendment to section 21 of bylaw 4450, which already prohibited discrimination in city-licensed businesses by reason of "race, creed and colour." The amendment added 11 new categories, including sex, marital status, nationality, political belief and family status.

Mayor Michael Harcourt acknowledged the sexual orientation amendment is not yet part of the city charter, as so many of his gay supporters had believed. Legally, it is still only a recommendation of the Special Committee on Race Relations, accepted unanimously by city council.

It appears that the resolution must now go to the provincial legislature in Victoria. Vancouver is unique in BC in having its own charter. Major changes, such as the institution of a ward voting system (supported by two city-wide referenda in recent years), may be inserted in the city's charter only with the approval of the provincial government. The amendment may run into opposition in the Social Credit-controlled legislature. "As with anything, you just don't know with those jerks in Victoria," said NDPer Harcourt.

Committee of Progressive Electors (COPE) alderman Bruce Eriksen, who played a key role in pushing the amendment through council, told *TBP* that, if the Socred government balks at passing



Still fighting: Dr Henry Morgentaler continues to play a major role in the campaign for accessible abortion in English Canada. When he addressed a Toronto rally November 17 more than 1,000 people tried to get in, including a few dozen Right to Life members who held a pray-in outside the auditorium. Illegal clinics are expected to open soon in Toronto and Winnipeg, and Morgentaler wants them "wherever the need is great."



the law, he will attempt to put pressure on the province through the Greater Vancouver Regional District Council (a coordinating group of mayors of urban areas in BC's lower mainland) and the Union of BC Municipalities.

The anti-discrimination bylaw was passed without fanfare by city council less than two weeks before a municipal election (see *TBP*, December). Council's method of handling the bylaw was interpreted by many in the gay community as an attempt to garner votes while at the same time preventing it from becoming an election issue.

The November 20 election appears to have moved city council to the left. Mayor Harcourt was re-elected in a landslide victory over his Non-Partisan Association (NPA) opponent Jonathan Baker. Harcourt got 61,000 votes to Baker's 33,000. Carole Walker, a Harcourt running mate and West End resident (the West End is Vancouver's heavily gay residential area), was vague in her support of gay issues and was defeated. Jack Yee, also associated with Harcourt, was the first person of Chinese descent to be elected in the city's history.

In addition to Harcourt and Yee, city council now has four COPE members on the left (an addition of one), two Elector's Action Movement (TEAM) aldermen in the fuzzy centre and three NPA aldermen on the right.

In recent years, the pursuit of gay votes in Vancouver has taken federal, provincial and city politicians to the hitherto unfamiliar territory of gay bars. Just before the 1982 municipal election the search for votes went even further. Mayor Harcourt and his running mates Walker and Yee paid a campaign visit to the Vancouver Club Bath. While Walker waited in the lobby, the mayor and Yee confined themselves to shaking hands with the towel-clad customers.

Don Larventz □

Socreds urged to broaden Code

VANCOUVER — The British Columbia Human Rights Commission has recommended that the Social Credit government add sexual orientation to all sections of the BC Human Rights Code.

The commission also made recommendations covering equal pay for work of equal value, restrictions on access and employment on the basis of age, and strengthened restrictions on the dissemination of hate literature. The proposals, to be published in late January, are updates to the commission's 1981 *Recommendations for Changes*.

Charles Paris, BC Human Rights Commission chair, said he doesn't think the recommendations adding sexual orientation are likely to be implemented.

Going strong: Canada's oldest existing gay organization, Gays of Ottawa (GO), elected its new board of directors November 27, including (from left) president Linda Wilson, treasurer Barbara McIntosh, secretary Line Bastrash and vice-president Blair Johnston. The annual general meeting decided to entrench the board's 50/50 gender representation in the constitutional bylaws. Wilson says "it's a step in the right direction that women in Ottawa are getting involved in gay liberation, and that gay men and lesbians are working together." Reports came from various GO committees in charge of the phone line (which receives 100 calls a day), GO INFO newspaper (readership about 5,000), a cooperative housing project (with 125 units being planned for 1985), political action, finances, the community centre and the speakers bureau. Kevin Orr □

"They don't have a chance in hell," he said. "It's too much of a dicey issue with politicians."

Paris said, however, that one section of the 1981 recommendations that indirectly refers to lesbians and gay men as potential child molesters has been dropped.

For copies of the recommendations, write to: BC Human Rights Commission, Box 10276, Pacific Centre, Vancouver, BC V7Y 1E8.

Kevin C Griffin □

MEDICINE

Hepatitis B vaccine on market but costly

TORONTO — Heptavax B is now available in Ontario, but the provincial Ministry of Health (MOH) has backed down on its original intention to supply the hepatitis B vaccine free of charge to high risk groups. This means one of the province's highest risk groups, gay men, will only get the vaccine if they are willing and able to pay over \$130 each for it.

The November 26 announcement shocked the government-appointed Advisory Committee on the Hepatitis B Vaccine, which assumed the MOH would adopt all its major recommendations, including controlled free distribution of the vaccine in 1983. But before committee members had a chance to react to the news, the government dissolved the group on the pretext that it had fulfilled its purpose and was no longer necessary.

The advisory committee was mandated to make recommendations on distribution of Heptavax B to high risk groups in the province in 1983. In addition to compiling a prioritized list of groups with recommended amounts allotted to each (gay men were to get a modest 10 percent), the committee specifically recommended that distribution be controlled by the government in the first year (1983) and the vaccine be supplied free to ensure success by as many high risk individuals as possible (*TBP*, Dec).

The MOH has already bought enough vaccine for 10,000 people. However, the government will neither buy nor control distribution of subsequent shipments, despite widespread expectations to the contrary (the province had been allotted over 20,000 more vaccinations in 1983). This means Heptavax B is now available on the free market through private physicians to anyone who wishes to buy it.

Dr Bill Lewis, recently appointed gay representative on the advisory committee, reacted angrily to the announcement. "It's typical of the provincial government's arrogance that they would convene an advisory committee, allow it to deliberate for four months, then disregard almost every one of its recom-



Putting on the pressure: Fifty boisterous women braved a rainy evening to demonstrate outside Toronto's El Mocambo Tavern December 2 after two lesbians were verbally abused and forced to leave by an employee. The picket lasted half an hour before an Elmo manager publicly apologized for the incident, assuring the crowd it would not happen again. Truth and Rights, a popular reggae band, performed inside the tavern later that evening.

mendations," he said.

MOH communications officer Diane Rimstead insisted the government had followed most of the advisory committee's recommendations. She told *TBP* the ministry never intended to provide the vaccine free of charge and maintained that the free market would take care of the needs of all high risk individuals.

When asked whether she felt that the free market approach was the best means of dealing with a major public health problem, Rimstead replied that all other vaccines for adults must be paid for, so no exceptions should be made for

the hepatitis vaccine.

In fact, the MOH supplies all childhood immunizations and adult rubella (a form of measles) vaccinations free, so the precedent has already been set. Furthermore, most vaccines cost less than \$10, which means that payment would not normally be a deterrent, as it clearly will be with Heptavax.

Who will get the vaccine free? Rimstead said certain government ministries, such as Community and Social Services, and the MOH will vaccinate their staff and patients. In addition, hospitals will be allotted enough for their high risk staff and patients, in which cases the vaccine will likely be covered by the hospitals' budgets. The MOH will not pay for the dental care profession or other lab workers.

Those with generous employment benefits will be pleased to learn that Blue Cross, a private health insurance company, has said it will cover the cost of the vaccine under its extended health care plan.

The government decision represents a major setback for health care in Ontario. A carefully controlled vaccination programme could have eliminated hepatitis B as a serious health hazard in this province within a few years. Such a programme could also have resulted in a considerable saving in health care costs.

Dr Randall Coates of the University of Toronto's Liver Epidemiology and Biostatistics unit said a 1977 study indicated hepatitis at that time was costing \$12 million a year. The price tag would now be a lot more than the \$5 million it would have cost the province to buy even a one-year allotment of Heptavax.

Robert Trow □

Seven muddy years

When the course is muddy out at Toronto's Woodbine Race Track, the jockeys wear as many as four pairs of goggles, one pair over the other. As the top set gets muddied in the race, the jockey pulls it down to bring the pair underneath into play. That way the rider always has a clear view of the track.

Former jockey John Damien has just completed seven years on a deliberately muddied legal track where goggles don't help.

Fired in February 1975 from his job as a race track judge for the Ontario Racing Commission, Damien brought a wrongful dismissal suit against the commission and others involved in his firing. He didn't believe his being gay was good enough reason for taking his job away, and his firing soon became the most publicized gay-related job discrimination case in Canada in the Seventies.

Damien began his suit confident that Canadian law courts are readily available to any citizen seeking redress. He looked forward to a swift court-ordered reinstatement. He discovered, however, that legal delays are abundantly available to employers reluctant to justify their actions before an impartial judge. For the past seven years, the Ontario Racing Commission et al have been muddying Damien's sights with legal manoeuvres that have cost, by conservative estimate, upward of \$50,000. All this money has been fished out of the public treasury.

The seven-year effort to exhaust Damien in a legalistic quagmire has so far failed. At the start of the eighth year of his struggle, the wise money is still betting on the one-time jockey. Readers can place their bets on Damien-To-Win by sending cheques made out to Committee to Defend John Damien, Box 608, Stn K, Toronto ON M4P 2H1. □



High court overturns third found-in verdict

EDMONTON — A third found-in from the May 1981 Pisces bath raid won his appeal November 1 when the Alberta Court of Queen's Bench overturned his previous conviction as a found-in in a common bawdyhouse.

Queen's Bench justice JD Bracco gave Michael Phair an absolute discharge and ruled that the previous conviction not be entered on his record.

In his ruling, Judge Bracco said the lower court judge who had convicted Phair had given "undue consideration to the decisions of his brother judges who had heard similar cases arising from charges laid against a large number of found-ins" after the police raid on the Pisces Spa.

The Privacy Defence Committee reports that as of December 1 five men have appealed their found-in convictions, resulting in three wins, one loss, and one pending.

A total of 56 men were charged as found-ins in the Pisces raid, most of whom pleaded guilty right away. A few chose to fight the charge but were found guilty and convicted. **RT**

AG says no appeal on obscenity acquittal

TORONTO — Ontario Attorney General Roy McMurtry has said he will not appeal the recent acquittal of *TBP*'s collective and its publisher, Pink Triangle Press, on obscenity charges — and he has not even seen the written judgment.

The surprise announcement came December 3 as McMurtry replied to opposition questioning about his ministry's relationship with Toronto's gay community. MPP Jim Renwick (Riverdale), NDP justice critic, had raised the matter in a meeting of the legislature's Standing Committee on the Administration of Justice.

"I am instructed there is no recommendation in relation to any appeal in that matter," McMurtry remarked in a reference to the dismissal of obscenity charges arising from the article "Lust with a very proper stranger" (*TBP*, April 1982). Moments later he emphasized that this acquittal "was not appealed and is not going to be appealed."

When Provincial Court Judge Thomas Mercer dismissed these charges November 1, he promised to give written reasons for his verdict at an unspecified later date.

Clayton Ruby, *TBP*'s lawyer, views McMurtry's announcement as "a stupid way of being an attorney general.... It's as stupid not to appeal this acquittal before reading the judgment as it was to appeal the other acquittal after reading the judgment."

The "other acquittal" is, of course, the second time *TBP* was found not guilty of indecency and immorality for sending the article "Men loving boys loving men" through the mail in its December 1977/January 1978 issue. The second acquittal in that case came last June and, although McMurtry's office announced a second appeal in mid-July, a date still has not been set for the hearing.

TBP had understood that the second appeal would be heard January 6 and 7, 1983 (five years almost to the day after the original charges were laid). At the



McMurtry on harassment of gay people: "distressing allegation... unfounded, totally unfair."

December 3 committee meeting, McMurtry told Renwick that his ministry would have been prepared to argue the appeal before Christmas. He laid the delay at Clayton Ruby's doorstep: "I understand (the appeal) will not be argued before February, largely because of the very busy schedule that the lawyer has."

"Not true," replies Ruby. "I offered December and January dates to the Crown but they never got back to me. Now I don't have any time available until April."

"They're not in a hurry to push the appeal," Ruby says. He discovered in mid-November, by accident, that the transcripts of the June retrial had been ready since mid-August but not forwarded to him. He promptly requested a copy so that he could prepare for the (unconfirmed, as it turns out) hearing dates in early January. The transcript he received was missing an item of some importance to this argument: the oral summary used by the prosecuting attorney.

Roger Spalding

Renaissance still a tax-exempt charity

TORONTO — The efforts of Revenue Canada to revoke the charitable status of Renaissance International, a right-wing, fundamentalist Christian movement staunchly opposed to equal rights for lesbians and gay men, received a severe setback November 17 in the Federal Court of Appeal.

The justices of the court ruled that Revenue Canada "failed to comply with the requirements of procedural fairness and the principles of natural justice" when it revoked the organization's status as a charity without giving it any opportunity to defend itself against allegations that its activities were not charitable.

In late November 1980, Revenue Canada gave Renaissance notice that it intended to revoke the group's charitable status on the grounds that "it devoted resources to activities that are not charitable."

The tax department began a review of Renaissance's status early in 1980 after receiving a number of complaints, one of them from the Coalition for Gay Rights in Ontario, about the nature of Renaissance's "charitable" work. The notice of revocation came only weeks af-

ter Renaissance actively took part in the 1980 Toronto municipal election, prompting gay aldermanic candidate George Hislop to remark that Renaissance was "a political movement masquerading as a religious organization."

Registration as a charity brings considerable advantages to a group. It exempts it from paying many taxes and assists fund-raising by making donations to the group income-tax-deductible.

Because the court overturned the revocation on procedural grounds alone, the issue of whether Renaissance's activities were charitable or not was never considered. The court did not attempt to draw a distinction between religious and political activity.

When the justices found in favour of Renaissance, Renaissance lawyer Owen Gray argued that as the proceedings had been in the nature of a test case, "the Department of National Revenue and the Department of Justice have gained instruction. That instruction," he argued, "should not be at the expense of the appellant." The court agreed, and awarded costs to Renaissance.

The legal battles to date have cost Renaissance some \$16,000, Ken Campbell, head of Renaissance, told *TBP*. The criteria for recoverable costs set by the

court were so strict, said Campbell, that Renaissance would be fortunate to recover even \$2,000 of its legal outlay.

Even so, Campbell said he was "most heartened" that the court had delivered such a "strong rebuke against arbitrary decision-making by the government."

Revenue Canada has left Renaissance in peace since the court ruling. "Their revocation procedures are in tatters," Campbell said. He speculated that it would be at least a year before the department had a new set of procedures in place.

Bill Loos

Three convictions as two murders solved

TORONTO — The accused murderers of two Toronto gay men have been found guilty by Ontario Supreme Court juries in two separate cases recently.

In the first case, Andrew Guy Ritchie, 23, was charged with first degree murder in connection with the death of Marlon McCrae on March 1, 1981. On December 6 a jury found Ritchie guilty of a lesser charge of second degree murder. He was to be sentenced December 20.

During his trial, Ritchie never denied killing McCrae, a 42-year-old controller for MCA Records. "I just don't recall what happened," Ritchie said. "I don't know why Mr McCrae was killed."

He testified, however, that he had become angry when McCrae ran his fingers through his hair and suggested sex. He pushed McCrae away and a struggle ensued which left McCrae dead of nine knife wounds to the back, chest and neck.

Ritchie told the court he and McCrae had met on Yonge Street and McCrae had invited him back to his apartment to smoke hashish. Ritchie was carrying two knives at the time, as he was on the lookout for someone who had "ripped him off" in a drug deal and he feared possible violence.

In the second case, a jury found Gary Michael Hilton, 23, and Edward Michael Holness, 24, guilty of first degree murder in the death of John Martin, 33, an unemployed hairdresser. Martin was stabbed to death on or around Nov 14, 1981.

Mr Justice William Parker sentenced the men to minimum 25-year prison terms before they will be eligible for parole.

Bill Loos

The Coates quotes

This man is Robert Coates. He's a federal member of parliament who has represented the Nova Scotia riding of Cumberland-Colchester for the last 35 years. He's a Progressive Conservative; in fact, he's a former president of the national party.

Coates was asked recently to address



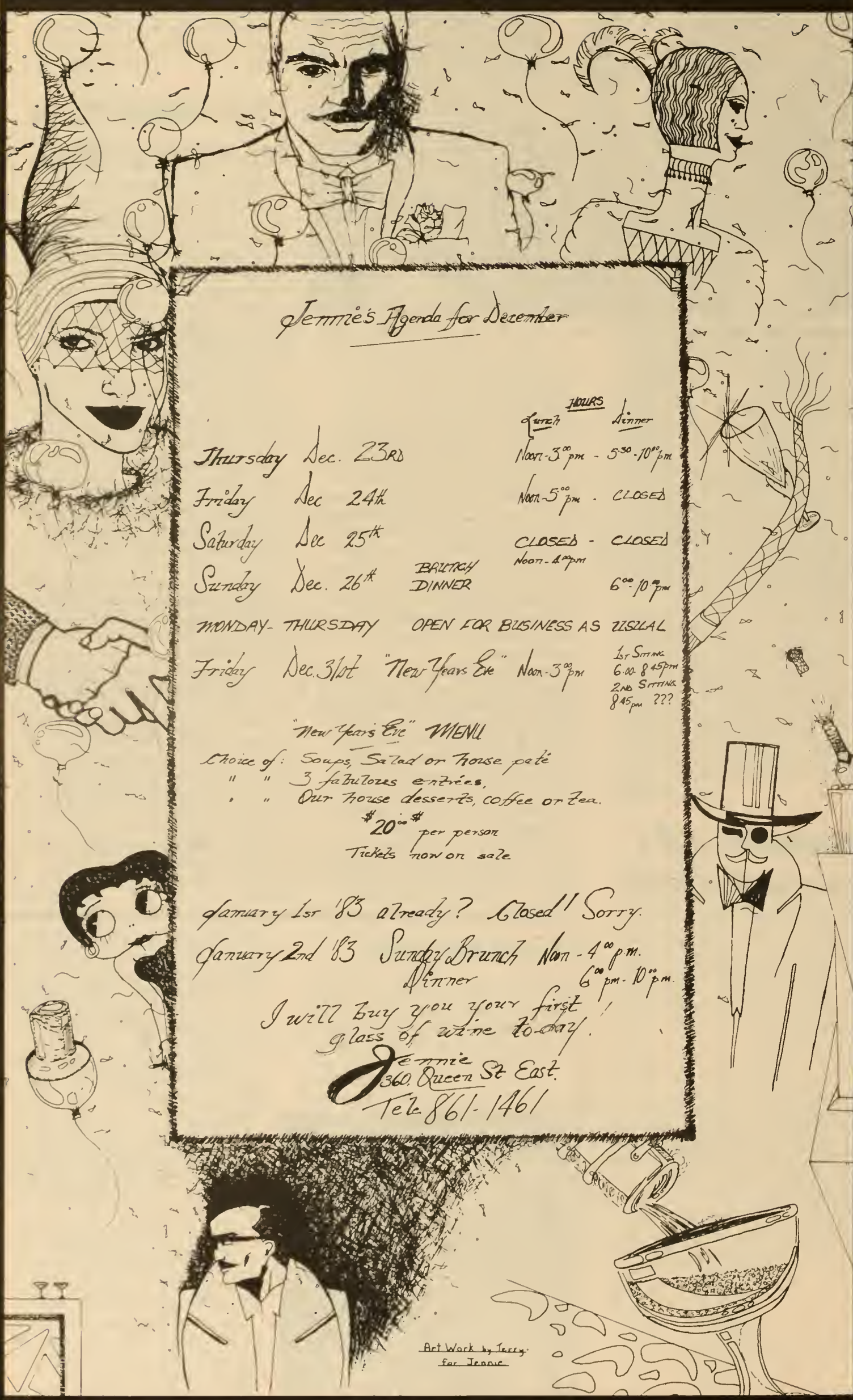
the annual meeting of the Nova Scotia Association of Police Chiefs in Truro. He chose a topic guaranteed to strike a responsive chord in this audience: the problems police forces are facing because of poor economic conditions and the easing of society's morals.

"There are people who don't want to adhere to the disciplines of society," he told the attentive chiefs. "Take the case of homosexuals."

"Did you ever see so many gays in your life?" he asked incredulously, to the thunderous applause of the assembled top cop brass. "The easier we make it for people to be homosexual, the more we will have."

Coates left his audience pondering a solution to this creeping social ill. "I think the more difficult we make it to be homosexual, the more willing they would be to conform to the norms of our society."

TBP readers may want to tell the honourable member what they think of his speech. Letters (no postage required) should be sent to: Hon Robert Coates, House of Commons, Ottawa ON K1A 0A6.



Jennie's Agenda for December

		Lunch	Dinner
Thursday Dec. 23rd		Noon-3 ⁰⁰ pm	5 ³⁰ -10 ⁰⁰ pm
Friday Dec. 24th		Noon-5 ⁰⁰ pm	CLOSED
Saturday Dec. 25th		CLOSED	CLOSED
Sunday Dec. 26th	BRUNCH DINNER	Noon-2 ⁰⁰ pm	6 ⁰⁰ -10 ⁰⁰ pm

MONDAY-THURSDAY OPEN FOR BUSINESS AS USUAL

Friday Dec. 31st "New Years Eve" Noon-3⁰⁰pm
1st SITTING 6⁰⁰-8⁴⁵pm
2nd SITTING 8⁴⁵pm ???

"New Years Eve" MENU

Choice of: Soups, Salad or House pete
" " 3 fabulous entrees,
" " Our House desserts, coffee or tea.

\$20⁰⁰ per person

Tickets now on sale

January 1st '83 already? Closed! Sorry.

January 2nd '83 Sunday Brunch Noon-4⁰⁰pm.
Dinner 6⁰⁰pm-10⁰⁰pm.

I will buy you your first
glass of wine today!

Jennie
360 Queen St East.
Tel. 861-1461

Art Work by Terry.
For Jennie

Boots/Buds busted for videotaped porn

TORONTO — Patrons of the city's only gay video bar will no longer be able to see explicit erotica on the establishment's three TV screens. Metro Toronto Police swept into Bud's Bar December 8, seized eight video cassettes and charged three people with displaying obscene matter and possession of obscene matter for display.

Bud's, a popular recent addition to the Selby Hotel-Boots Bar complex on Sherbourne St, has been showing hardcore gay male erotica on its video screens for nearly two months without interference from either Metro police or the Theatres Branch (the provincial censor board). Manager Ward Hager, charged along with DJ Peter Frost and another employee, told *TBP* he had repeatedly asked a liquor board inspector to give an opinion on the setup at the new bar. No one ever showed up.

The bar was also in violation of the provincial Theatres Act because it had not obtained a licence to show video in a public place. Two Theatres Branch inspectors accompanied police on the raid.

PC Peter Coulis, morality bureau officer in charge of the investigation, refused to say whether or not the police were acting on a complaint. EJ□

US group defends appointing Campbell

TORONTO — The US National Gay Task Force (NGTF) has so far failed to respond to the angry reaction of Toronto's Right to Privacy Committee (RTPC) and a *TBP* editorial protesting the election of Jack Campbell to the post of NGTF Treasurer.

Campbell, a major shareholder in the Club Bath Chain, pleaded guilty to conspiracy charges resulting from Toronto's 1981 bath raids. The guilty plea was a shock to the city's gay community and Campbell's co-accused.

"Campbell's actions have done irreparable damage to our struggle in Canada," said RTPC's Graham Crawford. The guilty plea was used by police to justify the raids and was cited in the Commons justice committee as a reason not to repeal the bawdyhouse laws.

When a November 9 letter to the NGTF wasn't answered, the RTPC sent a press release to the American gay press calling for Campbell's resignation. In an article in San Francisco's *Bay Area Reporter* Campbell didn't deal with the substance of the charges from the RTPC and *TBP*. He attacked the RTPC for "air expressing around the world hit pieces on myself."

NGTF co-chair Jose Gomez told a New York gay radio programme station on WBAI he didn't think the issue merited an emergency board meeting and wouldn't be discussed until the end of April. Gomez told *Chicago Gay Life* he would recommend no action be taken against Campbell because he was "exercising his legitimate right to plea bargain." The NGTF has still not responded to the RTPC complaint.

"He showed total disregard to what effect it would have on his customers, business partners, the gay community and our attempts to change the law," said co-accused George Hislop. "If they retain him in this role we must conclude that Americans don't give a damn about people in other countries."□

Tiptoeing lightly on Track Two

Last year at this time street kids and male hustlers in the Grosvenor-Breadalbane area (known as Track Two) were being arrested by morality bureau police officers. Gay lawyers claim that this year, however, the police aren't laying charges. "It's one hundred percent true," admits PC Ian Leaver, morality bureau officer. "We've had a hell of a time getting convictions in court."

It seems none of the available charges will stick: not counselling to commit an indecent act (must be willfully in a public place in the presence of one or more persons), or soliciting (must be pressing and persistent) or loitering (must involve an active element of obstruction). Consequently, says Leaver, "We haven't been bothering with that area. There's nothing we can do." At least this year. **Puck off, Harold:** "They're a bunch of pansies. Puffs. They get a hangnail and they have to go to Wellesley Hospital for an operation." — Harold Ballard, president and managing director of the Maple Leaf Gardens, commenting on the quality of today's hockey players (*Toronto Star*, December 1).

Foul ball or home run? The Cabbagetown Group Softball League has taken the next step down the road to gay softball, American style. September's annual meeting changed the league's constitution to allow for bar-sponsorship and for paired "competitive" and "recreational" teams. The competitive spirit of the Riverdale Softball League, a breakaway group reassimilated last year under the CGSL name, appears to be gaining the upper hand. CGSL members who just want to have fun playing ball are asking: How much competition would be allowed in a "recreational" team? How serious would a "competitive" team become?

Shaking the foundation garment: Two of the most sought-after items at a fund-raising celebrity auction, sponsored by the art support group known as the Ladies Auxiliary, were the favourite underwear and whip of Rough Trade's sizzling singer Carole Pope. Avoid Freud, indeed.

"Our policies haven't changed": Rumours persist that the Romans Sauna is trying its best to masquerade as a health spa rather than a gay steam bath. Workers report they have been instructed by management "never to say it's a gay establishment." Co-owner Jane Taylor merely denies knowing anything about the sexual orientation of her staff or of her clientele. "I don't ask them when they come in," she says. She also refused to explain why the Romans won't carry *Circuit*, a local gay magazine, or why *TBP* is now concealed in a drawer and available for sale only upon request.

Romans Sauna is notorious for having a rapid turnover of staff, largely because of poor wages and working conditions. That era may be over soon. Employees have filed an application with the Labour Relations Board to become a local of the United Food and Retail Workers Union. Taylor refuses to answer all questions about unionization.

Fools rush in: After Ontario Attorney General Roy McMurtry referred to the accused in a case in progress before a judge and jury as a "known con-man," Premier Bill Davis rushed to the defence of what even the judge called an "unfor-



In trouble: Artist Eldon Garnet's photo of rock guitarist Robert Stewart in a dress was rejected, as was Nina Levitt's photograph of advertising images of women's underwear, by Mediacom, the company which is leasing Queen Street bus shelters to an A Space outdoor photo show. "Because of the potential connotations the moral majority can read into this, we consider it a risk," said a spokesperson. Says Garnet, "Corporate totalitarian censorship."

tunate statement." Davis said: "I have far more confidence in the attorney general of this province making the right kind or a limited number of unfortunate statements than the members of the leader of the Opposition's caucus will ever have in him."

The Tories have been in power in Ontario since 1943. **Trouble at MCC:** Local MCCers are rumoured to be agonizing over conflicts that have caused a painful split in the congregation. When the board of directors asked at a general meeting that one person be removed from the membership rolls, the ensuing discussion and vote led to a dramatic walkout by a large number of the congregation. A breakaway group that includes an informal woman's caucus is reported to be in the process of seeking formal prayer group status from the head church in Los Angeles. The split may undermine the ability of Toronto MCC to host the church's 1983 international conference. **Fun at the Sun:** Journalist Barbara

Amiel has been named editor-in-chief of the *Toronto Sun*, replacing founding editor and resident homophobe Peter Worthington. The acid-tongued right-winger (affectionately known in media circles as "fascist bitch") says she intends to bring "more mischief and a bit of wickedness" to the *Sun*.... Her new policy hasn't yet extended to the advertising pages, however. Telefantasy, the city's new dial-a-fantasy business, say

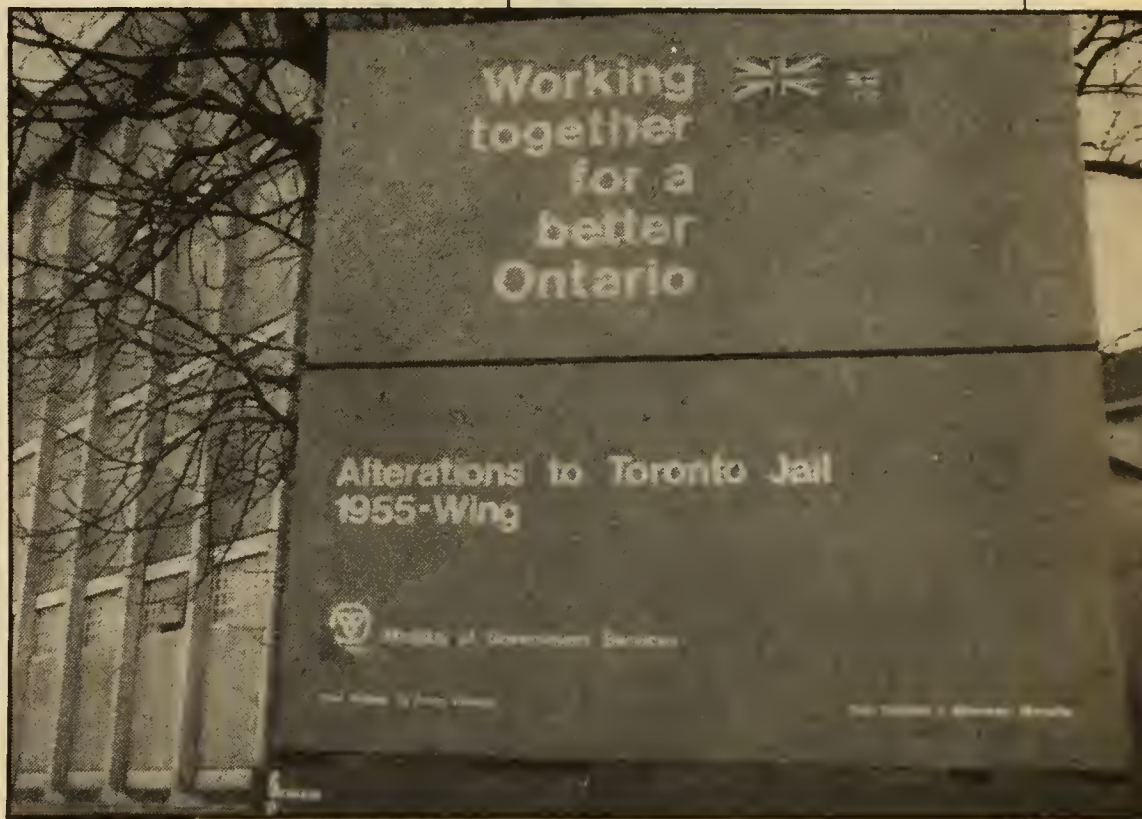
they had no trouble placing advertising in the *Star* and the *Globe* but were turned down flat by the stripper-ad-filled *Sun*. You were expecting maybe consistency?

But the tips are good anyway: "Nobody drinks more than gays," a straight desk clerk at Toronto's popular gay bar Boots recently told a reporter for the Ryerson student newspaper *The Ryersonian*. "Generally they don't have stable family lives, and have a lot of personal problems." What does Boots' manager Ward Hagar think of the employee's comment? "Bad taste."

And puppy dogs' tails: When Brian, the friend of a local gay activist, went into his neighbourhood bakery to order a birthday cake, the only one left was covered in pink icing. He asked the clerk to write the name "Gary" in icing on the top. "I can't," she said. "This is a girl's cake." Brian persisted; he was a regular customer, he wanted a pink cake. The clerk retreated to the kitchen, where a muffled outburst of angry voices erupted. Finally, the clerk returned. "There," she said, "I put the name on the cake." Brian looked at her handiwork. "Gary" had been written in blue.

Ed Jackson □

A place to stand, a place to grow: more evidence of Ontario's progressive social policy



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The Toronto Gay Patrol
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opening special

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678 Yonge Street
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a great place to get together
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10% off the total food bill
expires jan. 31

Prison Letters

by "Mac"

The rehabilitation game

The opinions expressed in this column are those of the author and in no way reflect the views of the Correctional Service of Canada.

"Given his extensive criminal involvement and the absence of any significant counselling or treatment efforts on this sentence, he continues to pose an undue risk for further criminal behaviour."

They shot me down for my parole. So, looks like I'm here for at least another year.

The reason the board gave for denying my parole seems serious, right? It is, until you look at a few facts. I'm not necessarily referring to my case in particular, but to what happens to a lot of guys in here.

First, there are no "treatment" programmes in here — at least not in this joint. It took me more than five months to see a shrink for a fifteen-minute interview. They call that treatment?

It was suggested to me by my case management team (they keep tabs on my progress and recommend changes in jobs, paroles, passes, etc) that I should delay my application for parole until I had a psychological assessment done. That delay took us from February until July. Minor and routine in this place, I'm told.

Correctional systems see-saw between punishment and "rehabilitation." Every once in a while some expert (definition: "x" is the unknown quantity and "spurt" is a drip under pressure) comes up with a new theory which has to be tried.

For a while, we were all suffering from drug or alcohol dependence. Special programmes and special institutions were set up, staff were hired and trained to cure us of this problem. There was little hope for parole, or anything else, unless we confessed that we were either alcoholics or drug addicts, and that we had gone through the programmes. If we didn't take part we weren't "cooperating," and we weren't trying to rehabilitate ourselves, so we were still a risk to society.

Then, after that fad died out (although Alcoholics Anonymous and some drug counselling programmes still exist in some joints, and you can still use them to get brownie points towards parole), we went through another stage: Aha, said the experts (greater quantity, bigger drips), criminals are under-educated.

So we all had school crammed down our throats. The incentive was the same — do well in school, do well at your parole hearing. A recommendation from the education department was almost a ticket home.

That lasted until someone with some brains (obviously not an expert) began to realize that what they now had on their hands was a group of educated criminals.

Then the experts (usual definition) decided that people were criminals because they suffered from psychiatric or psychological disorders. At one time, if you saw a shrink in here, you could kiss your parole goodbye — they would never let a "bug" out on the street. Now, if you don't see the shrink and have a psychological assessment done you can kiss your parole bye-bye because you

haven't recognized the fact that you must have a problem or you wouldn't be in here. So, they've created new, fancy, expensive institutions that you go to for assessment and "treatment" of your problems.

Of course, the Correctional Service of Canada hires only the best qualified medical staff (like the GP in British Columbia who wasn't even registered with the provincial medical association). You could have been diagnosed over the last

"Correctional systems see-saw between punishment and 'rehabilitation.' Every once in a while some expert (definition: 'x' is the unknown quantity and 'spurt' is a drip under pressure) comes up with a new theory which has to be tried."

fifteen years as having a certain disorder, and have been under treatment for it all that time, but even if that diagnosis was made by the leading professor in his field, it wouldn't hold water in here. They want their own experts (even bigger drips) to have their chance at you. If you don't go to the "quack shack" for assessment, then "the absence of any significant counselling effort or treatment" will blast your parole out of the water.

What about the poor sap who doesn't have a problem and knows he doesn't have a problem? Is the onus on him to let a bunch of people poke and pry and determine that there's no problem?

A few guys I've talked to in here are very "hep" to the situation. They discovered that they were illiterate, so they went to school. (One of them was a first-year university student before he was arrested.) Then they realized that, golly, they used to drink wine with dinner, so off they went to AA. They did well in AA — haven't touched a drop of booze in here since they joined the programme. Of course, being "alcoholics" instead of social drinkers, they realize that something must cause the problem, so now they are undergoing assessment at the special institution set up just for that purpose.

Want to bet they get parole? When they do, they'll leave here as educated, neurotic alcoholics who have rehabilitated themselves. (Actually, they are a bunch of cons who learned how to beat the system.)

Am I bitter because I didn't get my parole? Nope, not really. After all, I didn't play the game. In actual fact, I'm waiting.... One of these days some expert is going to realize that more than eighty percent of all crimes are committed by males. So, he's going to come up with the idea of sex changes for all male offenders.

Then, I'm gonna get my parole.

See you next month, if I'm not on the operating table.

Love,
Mac

You can write me c/o TBP, Box 7289, Station A, Toronto ON M5W 1X9

British parliament bows to European Court of Human Rights ruling

Ulster law-reform bid victorious

LONDON — The British Parliament voted 168 to 21 at midnight on October 25 to repeal Northern Ireland's laws against gay sex and brought Ulster law into line with law in the rest of the United Kingdom.

The change was the result of a long struggle by the Northern Ireland Gay Rights Association. After years of legal battles, Jeff Dudgeon, the lawyer for NIGRA, successfully argued to the European Court of Human Rights that Ulster's anti-gay law was an unjustified interference in the private lives of homosexual citizens. In October 1981 the court agreed that the law contravened Article 8 of the European Convention on Human Rights.

James Prior, Secretary of State for Northern Ireland, explained the Conservative government's reluctant introduction of the reform. "The Government recognizes the very strong feelings held in Northern Ireland on issues pertaining to sexual morality. The Government defended the Northern Ireland law before the European court in the Dudgeon case and argued that the difference between the law in England and Wales was justified.

"However the Court did not accept these arguments. The Government therefore has to deal with the verdict of the Court which imposes an obligation on the Government to change the law. This Government believes in fulfilling its international obligations."

Opposition to law reform had produced a rare unity between right-wing protestant demagogue Ian Paisley and the Catholic Church. "The twin Ayatollahs, Moderator Ian Paisley and Cardinal Thomas O'Fiaich, who defeated the 1979 attempt at law reform, have again been reduced to their proper level — that of minor fossils," said a jubilant NIGRA press statement.

Paisley, who sits in the House of Commons, waxed eloquent in his opposition to reform. "I believe the family unit is the basic cement of society. This order legalizing homosexuality attacks the very cement of society. Those of us who believe in the sanctity of the home and in the strength and moral power of the home must voice their opposition to this order."

There was a strong gay contingent in the public galleries during the vote. Three men were arrested when they broke into applause after the vote. (It is a strict rule at Westminster that no applause, comment or interruptions should emerge from the public gallery.)

Dudgeon began the legal case, which finally ended up before the European Court, after a 13-month police witch-hunt against NIGRA (formed in 1975) from January 1976 to February 1977. In that year a large number of gay activists were interrogated, had their homes searched and were threatened with prosecution. Charges against four leading members of the group were avoided only after the intervention of the attorney general in London.

The victory is expected to boost efforts in the Irish Republic, where gays are also struggling to reform anti-gay



Dudgeon: defeating the "twin Ayatollahs"

laws that date from the British occupation of the island. A ruling is expected shortly in a case before the Irish supreme court in Dublin. Activist David Norris said that if Dublin upholds existing laws the case will be taken to the European Court of Human Rights.

Law reform in Northern Ireland also clears the way for the next stage in the struggle across the British Isles to equalize the age of consent. Gay sex is still illegal for those under 21, while the age of consent for heterosexual activity is 16.

British paper struck by financial crisis

LONDON — Britain's leading gay paper *Gay News* is undergoing a financial crisis only months after celebrating its tenth anniversary in a spirit of optimism.

The paper, which began in the early Seventies, operated as a collective. But a complicated series of events led to its private ownership by former editor Dennis Lemon. Lemon resigned as editor last January and subsequently sold his shares to the former chairperson of the Campaign for Homosexual Equality,

Brian Palmer.

Palmer has stated that he wishes to eventually turn the paper over to its staff. In the meantime, he has demanded "economies" that have led to the dismissal of three of the paper's staff of 19, a price rise and a marked decrease in the number of pages per issue. Seven members of the paper's nine-person board of directors were dismissed October 14 and the paper's long-time premises at Normand Gardens are being sold. The paper has moved to less expensive quarters.

Gay News readership is estimated at 50,000. The paper provides a lifeline to isolated gay people throughout the UK, and is a major source of British and European gay news reports for the English-speaking world.

All sides in the complicated and emotional negotiations have committed themselves to keeping the paper alive. □

Israelis face arrest as cops cruise park

TEL AVIV — Israeli police have stepped up their activities in Independence Park, the country's main gay cruising area.

Police began frequenting the park and advising single men to leave and not come back shortly after the press reported a wave of interrogations of homosexuals in the armed forces last May and June. After two weeks of warnings, plainclothes police began to detain, interrogate and fingerprint suspects. None of the suspects had been caught engaging in sexual activities, and officers have refused to tell those arrested why they are being taken in. At least 100 men have been caught since the police activity began. The men are now being held up to 48 hours without warrant, as permitted by Israeli law.

The country's leading gay organization, the Society for the Protection of Personal Rights (SPPR), demanded and received an interview with Tel Aviv Police Commissioner Turgeman, who claimed that people were being arrested for loitering, disturbing the peace and harassing tourists. Turgeman refused to

call off the arrests and mentioned that he was compiling a list of all homosexuals as part of a campaign against "light criminality."

The SPPR has officially requested that the government's Judicial and Police Advisor stop the arrests and destroy the lists of homosexuals. If the government fails to respond, the SPPR is preparing to take the issue to the country's supreme court. Donations to cover the cost of the action may be sent to SPPR, Box 46039, Tel Aviv, Israel.

In a related incident, an SPPR spokesperson who was scheduled to appear on a popular current-affairs television programme on Monday October 11 was not allowed to appear. The interview would have been the first public "coming out" on Israeli television.

Airing of the interview was vetoed by the director of the Israeli broadcasting system, Mr J Lapide, who said that such a topic was not appropriate for a "serious talk show," that it might be seen by young people and might upset sensitive people, and finally that "Jerusalem is not San Francisco."

The veto was protested in the Israeli parliament and the country's largest weekly newspaper, *Ha'Olam Haze* (*This World*), published an interview with the SPPR representative, Jehuda Sofer, October 26. □

Rally protests action against lesbian bars

NEW YORK — More than 125 lesbians and gay men picketed the New York State Liquor Authority (SLA) offices November 10 to protest the revocation of liquor licences at two popular lesbian bars.

The bars, the Duchess and Déjà Vu, lost their licences after the SLA charged that they were discriminating against men. Both bars continued to serve alcohol until summonses were issued; both were raided by police last August. At the Duchess police arrested and handcuffed two employees and confiscated cash registers, receipts and liquor.

The November rally was attended largely by women and was organized by Lesbian Feminist Liberation (LFL) and the Coalition for Lesbian and Gay Rights (CLGR). Several members of the New York City Council made supportive statements. Said Nicky De Curtis, owner of Déjà Vu, "We've had ongoing lesbian bars in this city for the past ten years. Why after ten years of business has the SLA decided to prosecute now? Why in our case was there no warning that the police would raid?"

Betty Santoro of the CLGR explained that the only men who were refused entry were straight men who came in for the sole purpose of harassing lesbians. "We have no problems with gay men who want to come in and see a friend."

Activists vowed they would pressure governor-elect Mario Cuomo to appoint a new commissioner to the SLA who would be more receptive to the concerns of the lesbian and gay community. Representatives of the LFL and of the CLGR

Protesting loss of bar licences in New York: why is the liquor authority prosecuting now?



CLIP & SAVE

LESBIAN AND GAY ACADEMIC SOCIETY at the University of Toronto 1983 PROGRAMME

THURSDAY, JANUARY 27

"Lesbian Feminist Tour of Paris" — a slide show and lecture by Karla Jay, Associate Professor of English, Pace University, New York. Rm 1105, Sanford Fleming Bldg, King's College Rd, 8 pm. Admission \$2.

THURSDAY, FEBRUARY 24

"Gay Art: Towards a Definition" — JAC (John Grube, Alex Liros, Clarence Barnes). A gay art collective demonstrates its collaborative method and talks on gay and community art.

THURSDAY, MARCH 17

"Adhesiveness: Between Friendship and Homosexuality" — Michael Lynch, Associate Professor of English, University of Toronto.

THURSDAY, APRIL 21

"Sex, Kids and Gay People: The Political Uses of Child Abuse" — Chris Bearchell, member of The Body Politic Collective.

Unless otherwise stated, all events begin at 8 pm in the Rhodes Room, Trinity College, Hoskin Avenue.

For more information, phone Alexandra (924-6474) or Conrad (921-5317) or write:
Lesbian and Gay Academic Society
Box 187, Station F
Toronto, ON M4Y 2L5

GET OUT YOUR TAP SHOES — WE'RE GONNA DO A SHOW!!

Next April, a very special event will take place in Toronto. A spectacular variety revue will be presented for two performances at the Ryerson Theatre, and all proceeds will go to the Gay Community Appeal.

This event, produced by and for the gay community, will feature solo performances, topical comedy sketches, large-scale production numbers and novelty acts.

We'd like you to participate, and no experience is necessary! Women and men are needed in these areas:

- performing
- sets, costumes and lighting
- publicity and ticket sales
- stage management
- writing (e.g. comedy routines)
- ushering / house management
- go-fers
- etc.

Don't miss out on the fun!
For information, call Peter or Jim at 368-6971

have also met with Commissioner Hugh Marius to explore ways to allowing the establishments to continue to operate as women's bars. □

Mother church faces unfair-dismissal suit

BOSTON — A gay man fired from his job as budget and cost-analysis supervisor for the Church of Christ, Scientist has won a major hurdle in his fight to attain damages for breach of contract.

Suffolk County Superior Court Judge William Young turned down a church motion to dismiss the complaint by former employee Jim Ogan and allowed the case to proceed. Because it is legal to discriminate on the basis of sexual preference in Massachusetts, Ogan's lawyers are arguing that the church violated his privacy when it objected to his involvement in a gay theatre group. Young accepted this line of argument.

Ogan, who is presently working as a manual labourer at half his previous salary, is claiming \$20,000 in compensation from his former employer.

"My main purpose is to see something on the books that will stop the church from doing this to anyone else," said Ogan. "And there are plenty of gay people in there — young and old, those who would be out if it was safe and those who are strictly closet. The church has been firing them for years but they just took their severance pay and left either for love of Christian Science or fear of exposure because they were married or whatever."

A month and a half after Ogan was fired last March, the church dismissed Chris Madsen, a lesbian journalist who had just completed seven and a half years of service to the *Christian Science Monitor*. Madsen had refused to "heal" herself of her lesbianism. She is also protesting her dismissal.

Her case has received a great deal of press coverage, which has been embarrassing for the church. Recently the American Friends Service Committee (Quakers) decided to discontinue advertising in the *Christian Science Monitor* because of its discrimination against its lesbian and gay employees. □

Gay themes touch official Polish press

WARSAW — The military government in Poland has been so preoccupied with suppressing political dissent that official repression and censorship against gay topics in the media is being neglected.

The recent publication of *Miazga*, the latest novel by Jerzy Andrzejewski, openly deals with homosexual themes. The Warsaw newspaper *Polityka* called it an "unprecedented homosexual manifesto in Polish literature" and a "moral scandal." Although the newspaper's full-page review was extremely critical, it is significant that the work received prominent coverage — and that it was published at all by the official press. In the past year, at least four books on gay themes have been openly published in Poland.

Because of serious economic crises and frequent curfews, few people can afford to go to bars and cafes, and traditional gay life has been disrupted. However, an International Gay Association observer from the Austrian gay group HOSI, in Poland last September, reported that the country's gay community seems to be pulling together.

There are many more private parties and an informal group has agreed to take on the work of liaison with the IGA's Eastern Europe Information Pool.

Polish newspapers, unlike their counterparts in several west European countries, reported both this summer's IGA conference in Washington and the Gay Olympic Games in San Francisco. Once again, although the events were reported in terms of "western decadence," the reports carried the message that gay people were organizing and were becoming a significant political and cultural force. □

Same-sex partners win city benefits

SAN FRANCISCO — This city's Board of Supervisors has adopted an ordinance extending health benefits, county hospital and city jail visitation rights and bereavement leave to live-in partners of city employees regardless of their sexual orientation.

The legislation was introduced by openly gay Supervisor Harry Britt. "Why should those in the traditional marriage situation be allowed to protect their loved ones and the rest of us should not?" asked Britt in his comments introducing the legislation. "We are offering the world which is having a difficult time dealing with the changing realities a startling definition which says that we should not make moral judgments when two human beings come to us and say they love one another."

The new plan requires a one-year relationship between two people who "share the common necessities of life," and who are not related by blood. They must declare their relationship in a signed statement, which is registered with the city. Each must be the principal domestic partner of the other.

There are 33,000 city employees, and an unofficial estimate is that 3,300 single "spouses" will be eligible to benefit from the ordinance. The *Los Angeles Times* estimated that more than 53% of the San Francisco population is now single, and noted that the percentage of single people is increasing in most major American cities. The San Francisco ordinance is the first attempt to deal with this demographic shift, which is contributing to a change in the number of traditional family relationships. Britt said he had received requests for copies of the ordinance from a number of cities.

The San Francisco Retirement Board also ruled November 11 that Scott Smith, lover of murdered gay Supervisor Harvey Milk, is entitled to \$5,500 in survivor's benefits. Milk was murdered by ex-policeman and fellow Supervisor Dan White November 27, 1978. The retirement board decision must be approved by the state before it is final. □

Cops bust tourists in prostitution blitz

MANILA — Philippine police are arresting and deporting tourists caught in the company of suspected child prostitutes in such popular tourist spots as Pagsanan, Mendoro and Olongpa.

Immigration Commissioner Edmundo M Reyes initiated the crackdown and has set up a special task force to "arrest and deport all alien sex pervers."

The crushing poverty of much of the population, due to the economic policies of the Marcos dictatorship, has led to a thriving prostitution market in the

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Philippines, a country where attitudes to man-boy love have been traditionally relaxed.

The police crackdown has not gone unchallenged. A feature article in the *Manila Evening Post* on Monday, September 20 attacked the new policy.

The article took issue with "the order of certain authorities in Manila to clamp down on pederasts. On the surface it sounds terribly 'moral' and 'good.' Having decided — after centuries of liberality — to do something about pederasty, the authorities pretend that it's all because of monstrous foreigners who 'exploit' our dear little defenseless boys.

"The truth, however, is that our own pederasts outnumber the foreigners many thousands to one and that our boys, far from being 'exploited,' rush to be included whether we like it or not.

"Why do boys want sex with men? The reasons are very logical. They need more money for sheer survival because they are stowaways or runaways or their families are too poor to give it to them. They need the psychological affection and support which they often do not find in their own families. And it's just fun — daring, different, better than boredom, better than lonely masturbation, the next best thing if you're not allowed to sleep with girls." □

S/M dykes snubbed by women's centre

BOSTON — The Cambridge Women's Center has refused space for weekly discussion group meetings to a newly formed feminist S/M group.

Board members of the Center, who voted 10 to one against providing space, asked the S/M group to explain in writing how S/M is a feminist issue before the request could be reconsidered. One supporter of the group pointed out that none of the women from the Center has offered to write a paper about why their opposition to S/M is a feminist stance.

Rae Sears, founder of the two-month-old group, said, "Whether or not they agree is not the issue. The issue is whether a group of feminists interested in exploring their sexuality are going to be allowed to do so at their women's center."

One board member who voted against providing space is also a member of Women Against Violence Against Women. She said she had no objection to a group that wanted to discuss the relationship between sexuality and power, "but it's inappropriate for the Center to provide space (for that group) because there are women coming in here who have had real violence in their lives."

The Center's board planned to re-evaluate its decision at the end of November after receiving the written report from the group. □

Civil guards guilty in Spanish murders

ALMERIA — Three members of Spain's notorious Civil Guard have been found guilty of the May 1981 murders of three young gay men in southeastern Spain.

The bodies of the young men were found handcuffed together and burned beyond recognition in the back seat of their car. The Guard members first claimed that the three men had been ETA terrorists whose car had burst into flames when they attempted to escape a hail of police bullets. Evidence at the

trial indicated that the men had been murdered and their bodies doused with gasoline and set alight in an effort to destroy the evidence.

The three Guard members were sentenced to 24, 15 and 12 years respectively for the murders. □

Basques refused legal recognition

GERNIKA — A proposal to the Basque parliament calling for the legalization of the Basque gay organization EHGAM has been defeated.

EHGAM has been demanding the same kind of legal recognition given to the Catalan gay group, FAGC, in 1980. EHGAM has chapters in all the major centres of the semi-autonomous region along Spain's northern coast. Although it has managed to build support among parties of the left, the legalization proposal was defeated by the combined votes of the Basque National Party, the ultra-right-wing People's Alliance and two members of the Union of Centre Democrats.

EHGAM also informed the information secretariat of the International Gay Association that the Spanish supreme court has sentenced journalist and editor Carlos Alberto Corbata to four months imprisonment for his 1979 publication of a magazine displaying male nudes in erotic positions. Corbata will not be allowed to work as a journalist or editor for the next eight years.

The court ruling stated that "homosexuality is an obscene practice, especially rejected by our culture and by our society." □

IGA network plans New World strategy

PHILADELPHIA — The International Gay Association's Network of the Americas came here for its first official meeting October 30 and 31, and took first steps to replace the former IGA American liaison office in Washington.

The networks' member organizations will promote the IGA among gay groups in the western hemisphere, provide information on local issues and activities of international import to interested groups or individuals and raise funds with the hope of enabling gay groups, particularly those in Latin America, to send representatives to next year's IGA conference in Vienna.

The IGA was formed in 1978 as primarily a European coalition of lesbian and gay organizations. It has since evolved into a world-wide association, with representation from organizations in Europe, North America, Australia, and the so-called "third world" countries.

The Network of the Americas will next meet in Toronto May 6, 7 and 8. On the agenda is discussion of the Vienna conference and of possible activities for 1984, which IGA has declared International Year of Lesbians and Gay Men. □

World News credits

Gay Life (Chicago); *Bay Area Reporter* (San Francisco); *Gay Community News* (Boston); Kevin Orr (reporting from Philadelphia); *LGAES Bulletin* (Sunnyvale, CA); *Gay News* (London); *IGA Bulletin* (Stockholm); *Campaign* (Sydney); *SPPR* (Tel Aviv); J Sherman (The Philippines).




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Out in the City

A GUIDE TO WHAT'S ON IN TORONTO THIS MONTH — AND NEXT

Art Nicolas Jenkins

□ **Documents and Conversations.** Discussion by a group of women on feminism in art. Sixth in A Space's informal lecture series, "Talking — A Habit." Feb 16, 8 pm. Rivoli, 334 Queen St W. 596-1908.

□ **JAC.** Drawings and paintings by the gay art collective (John Grube, Alex Liros and Clarence Barnes). Opens Jan 14 at 8 pm. Hours: Thurs, 5-8 pm; Sat and Sun, 1-5 pm. Through Feb 6. Gallery 44, 190 Niagara St (SW of King and Bathurst). 363-5187.

□ **Bart.** Watercolours and moire structures by the Ontarian, famous for his pop/rock album covers. Through end of December, opening again Feb 1. New Art gallery of Toronto, 1254 Dundas St W. 536-5139.

□ **Henri Cartier-Bresson.** Works by the master of the "decisive moment," also known for his studies of French "low-life." The artist is visiting Toronto in mid-February. Feb 18-Apr 3. Canadian Centre of Photography, 596 Markham St. 536-5400.

□ **Street Photography.** A Space presents photographs by ten contemporary Canadians in transit shelters along Queen St W. Artists unconfirmed as yet — as Mediacom has refused several of the pieces of work. Through Jan 19. Info: 595-0790.

□ **Zbigniew Blazej.** Cybernetic "spectator-activated art" from Russia. New Art gallery of Toronto, 1254 Dundas St W. 536-5139.

TV/Radio Stephen Stuckey

□ **Gays in the Military.** A look at the way the Canadian Armed Forces deals with gays. Includes interviews with men and women thrown out of the Forces for being gay. *The Fifth Estate*, CBC-TV. Jan 18, 8 pm.

□ **Carry On Screaming.** A resurrected corpse and his vampire sister vitrify young women for window dummies. Kenneth Williams screams his way through this typically frantic 1966 flick. It's so cute. *Saturday Night at the Movies*, TVOntario. Jan 8, 8 pm.

□ **Dusty Springfield.** This super pop-singing legend is royally treated to a two part interview by dashing Brian Linehan. Dusty is the British singing sensation of the '60s who had big hits with *The Look of Love*, *Son of a Preacher Man*, and so on. She discusses her fascination with Tina Turner and why her



"Blue Boy" by JAC (acrylic): Three-handed art, on show from Jan 14 to Feb 6

popularity rapidly declined after moving to the US. *City Lights*, CITY-TV. Part 1: Dec 28, 2 pm. Part 2: Dec 29, 2 pm.

□ **Homosexuals and Organized Religion.** Protestant, Jewish and Catholic gays address the question of church membership, and ministers discuss their pastoral responsi-

bilities to gays. *Testament*, CBC Stereo. Jan 23, 10:05 pm.

□ **"We Know Best" — The Experts' Advice to Women.** Four programmes on the history of science's treatment of women by biologists, psychologists, gynecologists, etc. Topics include child-rearing, birth and feminist critiques of health advice. *Ideas*, CBC Stereo. Jan 2, 9, 16, 23; 9:05 pm.

□ **Law and Social Order.** Four programmes on the Canadian judicial system: *McDonald and the RCMP*, *Making Crime*, *Hidden Law* and *Regulation and Disorder*. *Ideas*, CBC Stereo. Jan 4, 11, 18, 25; 8:05 pm.

□ **The Cult of the Body.** Four programmes on modern society's obsession with physical appearance — the fear of aging, classification by physique, beauty and diet manias, anorexia nervosa. *Ideas*, CBC Stereo. Feb 2, 9, 16, 23; 8:05 pm.

□ **The Sensational Mouth.** Dr Norman Thomas, Professor of Oral Biology, University of Alberta, gives a series of lectures on the oral cavity and its psychological and physiological importance, considering such factors as smiling, grimacing, pain, pleasure, speech, swallowing. *University of the Air*, CTV. Thursdays, Jan 27-Feb 24, 6 am.

Music Andrew Zealley

□ **Kinetic Ideals.** Toronto-based "cold wave" band; dark, aggressive approach to modern music. Excellent live performances. Rivoli, 334 Queen St W. Jan 7. 596-1908.

□ **Leontyne Price.** From the ghetto role of Bess in *Porgy and Bess*, she went on to become the leading Verdi soprano of her day,

and she's still going strong. Roy Thomson Hall, 60 Simcoe St. Jan 30, 2 pm. 593-4828.

□ **Peggy Lee.** Catch the fever, on her farewell nightclub tour. Jan 31-Feb 12. Imperial Room (Royal York Hotel), 100 Front St W. Reservations: 368-2511.

□ **TBA New Year's Eve Party.** Dec 31, 9 pm. Cabana Room, 460 King St W. \$5. 368-0729.

□ **Ella Fitzgerald.** The *grande dame* of jazz, guaranteed to get your fingers snapping. Jan 17-29, Imperial Room (Royal York Hotel), 100 Front St W. Reservations: 368-2511.

□ **Bow Wow Wow.** Tribal rhythms, dancing girls and a great sense of humour. Spectacular UK outfit, led by 17-year-old Annabella. Jan 14. Tickets at BASS and Record Peddler. Concert Hall, 888 Yonge St.

□ **Time Twins.** Return of Toronto's original bleached blondes. Feb 4. Rivoli, 334 Queen St W. 596-1908.

Stage Jon Kaplan

□ **The Dresser.** Ronald Harwood's play about an aging Shakespearean actor and his dresser seems to be making the rounds of Canadian cities these days. This production stars the excellent Nicholas Pennell and Douglas Campbell. Jan 17-Feb 26. Bayview Playhouse, 1605 Bayview Ave. 481-6191.

□ **Les Ballets Trockadero de Monte Carlo.** The hilarious all-male company that parodies classical dance — and does it quite well at the same time. See, for example, the Willis in *Giselle* go at the title character's grave with picks and shovels. Jan 25-29, 8 pm. Ryerson Theatre, 43 Gerrard St E. 595-5088. Also Jan 31 at Hamilton Place (525-5151).

□ **Just Us Indians.** A new play by writer/actor David Type about the interconnected lives of four people living in the Cabbagetown ghetto of the '50s. The central character is Bobby, a tough, aging and street-wise transvestite. Opens Jan 19. Theatre Passe Muraille, 16 Ryerson Ave. 363-2416.

□ **Gloria in Excelsis Deo.** A new work by Sky Gilbert, in which a man and two women fall in love with the same man. Based on Pasolini's *Teorema*, the piece sounds like an introductory chapter for Gilbert's longer work (coming in the spring) based on the life and death of the Italian film director. Part of the AKA Developing Works series. Through December 31. Theatre Centre, 666 King W. 862-0659.

□ **Kate Clinton.** The self-billed fumerist (feminist/humourist) returns to Toronto for an evening of stand-up comedy. Tickets at Toronto Women's Bookstore, SCM Books, DEC Films. Interpreted for the hearing-impaired; childcare available (call 961-1768 to reserve). Produced by Womynly Way Productions. Jan 14, 8 pm. Innis College Town Hall, 2 Sussex (at St George).

□ **The Ritz.** Ariel Theatre presents the Toronto premiere of the farce set in New York's mythic bathhouse. Minus Rita Moreno, but it should be a hoot. Mon-Sun, through Jan 1 (except Dec 24-26). Champagne reception New Year's eve. Alumnae Theatre, 70 Berkeley St. 364-4170.

□ **Oliver Button is a Sissy.** National Tap Dance Company's tale of the boy who would rather dance than play sports. Generally charming, with taped narration by Hermione Gingold. Through Dec 31. MacMillan Theatre (behind the Planetarium). 978-3744.

□ **The Shadow Box.** Michael Christopher's award-winning play about three families awaiting the death of a loved one in a hospital for the terminally ill. One of the family units is gay. Jan 6-9, 8:30 pm. Harbourfront, 235 Queen's Quay W. 869-8412.

□ **Altman's Last Stand.** Charles Dennis's one-man show starring Stratford's Eric

Street show: ten Canadian artists gracing ten Queen Street transit shelters, through Jan 19



JANUARY FEBRUARY 1983

Neil Bartlett of the 1982 Theatre Company

Sharing high heels

In the Jungle of Cities by Bertolt Brecht. The 1982 Theatre Company. Harbourfront. Jan 5-9, 8 pm. Tickets: BASS or 869-8412.

"I don't know you," are the first words that the rich lumber dealer Shlink says to the young clerk Garga, "but I want to be your slave." The two men then spend the rest of Brecht's *In the Jungle of Cities* trying to destroy each other.

Brecht wrote *Jungle* in the early '20s and set it in the Chicago of 1912. But this is not the Chicago of history, nor is it Carl Sandburg's "Hog Butcher for the World, / Tool Maker, Stacker of Wheat." Rather it is a world of American mythology, created by the young Brecht in his search for stimulants for the imagination. It is a Chicago created by B-movies, ruled by sex and money.

The play has caught the collective imagination of the 1982 Theatre Company, a British troupe that has made it one of two pieces in its European and North American tour. The eight members of the company — four men and four women, gay and straight — banded together a year ago to produce theatre that dealt with politics, sexual and otherwise. Their other text, *The Silver Veil*, is a 1904 play by the female Latvian poet Aspazija. At the play's centre is a female

figure whose ability to foretell the future makes her a powerful protagonist. The Brecht is its companion piece, a play by a man with male protagonists.

"Both works," says company member Neil Bartlett, "allow the company to discuss sexual politics collectively." Parts are shared by various people in the company, with identifying signs (a black cocktail dress, stiletto heels, and so on) allowing the audience to trace the movement of each character.

"The passing of clothing has allowed us to reduce male and female stereotypes to fetishes. The dress and shoes, for instance, are worn by both men and women in the Brecht play; they are a sign of the economic and sexual dependence that both sexes have on a single character. We are as much interested in showing the transition from one to the other as in the stereotypes themselves."

Jungle has encouraged company members to play with their own sense of the American mythology. They have drawn on Edward Hopper, film noir, and Rita Hayworth imagery to create their own version of the text, an '80s

reading of the play filtered through the glasses of '40s cinema.

Dramatist/critic Eric Bentley was one of the first to call attention to the homosexuality implicit in the play; he put it in the realm of masochism. The company doesn't present *Jungle* as evidence of Brecht's being a closet gay, though — Bartlett, for one, is more concerned with the "resonant gay images" in the text. "The play is about an older man seducing and trying to destroy a younger man, though the reverse happens. No bones are made about their relationship in our production — they get to fuck onstage."

At the same time, homosexuality is seen as only one expression of the network of power relationships in the city. Power and sex are potential weapons in anyone's hands. One of the few positive notes is the strong undercurrent of support among the female characters; the company has added this perspective to the text as a counter to the wastefulness and violence of the male world, seen in terms of a boxing match.

Bartlett also wants to emphasize the spectacle in this version of the play. "It has music, sex, lurid colours and costumes. It's trashy, stylish entertainment — but the entertainment is political."

Jon Kaplan

Donkin as Franz Altman, a twentieth century Wandering Jew who recounts his life as it reaches yet another climactic point. Through Jan 2. Toronto Workshop Productions, 12 Alexander St. 925-8640.

□ **A Delicate Balance.** Edward Albee's play about, among other things, family relationships. Feb 3-19, 8:30 pm. Alumnae Theatre, 70 Berkeley St. 364-4170.

□ **The Yellow House at Arles.** A play by Dennis Hayes and Richard Payne about the explosive relationship between Vincent Van Gogh and Paul Gauguin, living together in Provence in 1888. Dec 29-Feb 5. Tarragon Theatre, 30 Bridgman Ave. 536-5018.

□ **Mad in Canada.** The theatre has notified us that this comedy revue includes a gay scene. Opens Jan 5. Mon-Fri, 8:30 pm; Sat, 8 and 10:30 pm; Mon: pay what you can. Old Angelo's, 45 Elm St. 597-0155.

□ **Canadian Poetry on Stage: Series III.** Including poets David McFadden and Judith Doyle. Produced by Buddies in Bad Times. Jan 20-30. Thurs-Sun, 2:30 and 8:30 pm. \$6.

□ **The Crucible.** Arthur Miller's 1953 play about witch-hunting — literal and figurative — has a special impact today. Boasts an all-star cast, including Martha Henry, David Fox and Tony Van Bridge, directed by Alan Scarfe. Jan 3-22. Town Hall, St Lawrence

Centre, 27 Front St E. 366-7723.

□ **The Fag Rag Show.** For twelve years the Boston journal *Fag Rag* has published intermittently, providing an anarchical view of society and gay consciousness. Now you can see it all live, as the "cocksuckers, etc" bring their performance north. Not at all mainstream, bound to be lots of fun. Jan 21 and 22. Time and location: call 923-GAYS or 961-4161.

□ **Oh! Calcutta!** Musical with a bit of nudity and even less entertainment. Mon-Thurs, 9 pm; Fri-Sat, 8 and 10:30 pm. Variety Dinner Theatre, 2335 Yonge St. 489-7777.

□ **Let My People Come.** A sex musical, with some lesbian and gay material. Basin St Cabaret, 180 Queen St W. Mon-Thurs, 8 pm; Fri-Sat, 8 and 11 pm. 598-3013.

□ **In the Jungle of Cities.** See preview this page.

□ **Cabaret.** See review p 24.

Cinema Stephen Stuckey

□ **Tootsie.** Sydney Pollack's celebrated Dustin Hoffman-in-drag film about the wild adventures of an out-of-work actor. Driven to desperation, dull Dustin dons a wig and high heels to become flame-haired Southern bombshell Dorothy Michaels, star of the hit

TV soap *Southwest General*. A comedy. Also stars Jessica Lange and Teri Garr. See daily press for locations.

□ **By Design.** Thoroughly awful-but-funny comedy by Claude Jutra, about two "women" (played by Patty Duke Astin and Sara Botsford) who try to get pregnant the

Tootsie: Dustin Hoffman in hotsy-totsy drag



hard way. They are rumoured to be attempting to portray two lesbians, but in fact they are portraying two packets of cheese snack crackers. Sara Botsford may also be seen stabbing Roy Scheider in the shoulder with a bread knife in Robert Benton's *Still of the Night*. Cineplex, 296-3456.

□ **Lothar Lambert.** A series of films by the controversial West German director whose movie *I Berlin-Harlem* was recently subjected to censorship here. Sundays beginning Jan 9. Rivoli, 334 Queen St W. 596-1908.

EATING OUT

Greg Saint Louis

★ *Members of Lambda Business Council*

□ **Special this issue: Parkway Restaurant & Tavern.** Vintage Cabbagetown chophouse has all you'd expect, plus nitely entertainment — MOR, pop, some C&W. Draws many local ladies. Two can eat for \$10 or less. 488 Parliament St. 924-7202.

□ **Amsterdam Café.** Closed. Will be sadly missed.

□ **Barney's.** Breakfast and lunch. JUST PLAIN GOOD. \$10 or less for 2. 385 Queen St W.

□ **Bemelman's.** Pop singles bar and pricey restaurant. Fashionably cruisy, especially early Sunday. 83 Bloor St W. 960-0306.

□ **Calé New Orleans.** See/be seen patio packed year 'round. Beer, wine, innocuous fare. Go for the view. 618 Yonge St. 922-2439.

□ **Carlevalé's.** Unaffected distinction in elegant Italian dining. 158 Avenue Rd. 922-4787.

□ **Chez Loli.** Cozy, very pink. New-French meals. \$40+ for 2. 69 Yorkville Ave. 960-0894.

★ **Crispins.** Medium-priced and stylish, with new innovative winter *à la carte* and *prix-fixe* menus. Continental, Canadian and Vegetarian. Special Xmas tree and New Year's Eve feasts for \$14.95 and \$19.95, Dec 15 and 31. Reserve. 66 Gerrard St E. 977-1919.

□ **Domino's.** Eye of latter day punk maelstrom o' days, and still a passable video cabaret by night. 1 Isabella St. 968-1010.

★ **Dude's.** Full menu. 10 Breadalbane (behind Parkside Tavern). 923-6136.

□ **Emilio's.** Fine food/sandwich bar. Vegetarian, Italian and oriental stylish dishes; quality desserts. \$20-30 for 2. 127 Queen St E. 366-3354.

□ **Fare Exchange.** Small neighbourhood café. 4 Irwin Ave. 923-5924.

□ **Fenton's.** Pre-eminent temple of relection. Less expensive room downstairs. \$60-100 for 2. 2 Gloucester St. 961-8485.

□ **Fiesta.** Bright, lively hyper-trend restaurant. unusual specials. 838 Yonge St. 924-1990.

□ **Figaro Ristorante and Cabaret.** Italian food, LA entertainment. Mixed. 21 Yorkville Ave. 923-3263.

□ **Hooter's Again.** Latest incarnation of Hooter's-VS-Mainstage, opening soon. 193 King St E.

★ **Jennie's.** Casual restaurant with light snacks, fixed-price menu. Fully licensed. 360 Queen St E (at Parliament). 861-1461.

★ **Les Cavaliers.** Continental menu, daily specials. 418 Church St. 977-4702.

★ **Lipstick.** Café-bar with full menu plus late-nite snack stuff. Music drifts from disco to nuevo wavo. 4:30 pm-3 am (4 am weekends). 2 for 1 brunch first Sun of month. 580 Parliament St. 922-6655.

□ **Major Roberts.** Neighbourhood bar upstairs, dining downstairs. Inexpensive lunches, fixed-price Sunday brunch. 124 Harbord St. 968-7000.

- ☐ **Master Chef.** Spanish goodies and jugs of sangria. \$25-40 for 2. Bloor St W at Brunswick.
- ☐ **Metropolitan.** Snappy Jetson-like space — attracts "advance guard" of fashion. Food unpredictable. Elegant bar quiet on Sunday afternoons. 667 Yonge St. 968-2571.
- ☐ **Mushrooms.** Casual basement restaurant. Business/suburban clientele changes to show-biz and gay crowd in late eve. 49 Front St E. 368-1898.
- ☐ **The Outpost (at Hotel California).** Inexpensive menu. 319 Jarvis St. 925-6215.
- ☐ **Peachtree Restaurant.** Burgers, salads, soups, desserts. Till 1 am daily. 678 Yonge St. 967-4800.
- ★ **Pimblett's.** English bistro with dinner menu. 249 Gerrard St E. 929-9525.
- ☐ **Queen Mother Café.** Cosy, informal place with reasonably priced soups, salads, sandwiches and desserts. 206 Queen St W. 598-4719.
- ☐ **Raclette.** Hearty sandwiches, lively salads, fondues, raclettes, and a truly amazing by-the-glass wine list. \$15-30 for 2. 361 Queen St W. 593-0934.
- ☐ **The Rivoli.** Popular soup, sandwich and dessert spot with Laotian specialties. Cabaret performance space in back room. 334 Queen St W. 596-1908.
- ☐ **Le Select Bistro.** Parisian fare, daily specials and vins du jour. Jazz/blues tapes and smart service. \$15-30 for 2. 328 Queen St W. 596-6405.
- ☐ **Together.** Continental menu, specials. Sunday: allyoucaneat for \$6. 457 Church St. 923-3469.

NIGHTLIFE

Bars

- ☐ **The Albany Tavern.** 158 King St E. 861-1155. Lounge, beverage room, dance floor with DJ, patio. Popular Sunday tea-dances.
- ☐ **The Barn.** 83 Granby St. 977-4702. Casual stand-up bar and disco.
- ☐ **Boots (at the Selby).** 592 Sherbourne St. 921-3142. Dance floor, lounge, casual dining room.
- ☐ **Buddy's Backroom Bar.** 370 Church St. 977-9955. Chatty, casual stand-up bar.
- ☐ **Bud's (at Hotel Selby).** 592 Sherbourne St. 921-1035. Video, pool, dance floor. Strip contests Thurs nights.
- ☐ **Cameo Club.** 95 Trinity St. 368-2824. Licensed private dance club for women. Fri and Sat only.
- ☐ **Dudes.** 10 Broadalbane St (laneway behind Parkside Tavern). 923-6136. Stand-up and after-hours bar and restaurant.
- ☐ **Katrina's.** 5 St Joseph St. 961-4740. Stand-up bar with dance floor. Open Fri and Sat to 4 am. Cover charge on weekends. Dining lounge.
- ☐ **Les Cavaliers.** 418 Church St. 977-4702. Piano singalong bar, very chatty.
- ☐ **The Outpost (at Hotel California).** 319 Jarvis St (side entrance). 925-6215. Leather and denim crowd, esp weekends. Dining room, pool room.
- ☐ **Parkside Tavern.** 530 Yonge St. 922-3844. Bar, dining room and men's beverage room.
- ☐ **The Quest.** 665 Yonge St. 964-8641. Bar, dining room and upstairs disco.
- ☐ **St Charles Tavern.** 488 Yonge St. 925-5517. City's landmark straight-owned gay bar.
- ☐ **Together.** 457 Church St. 923-3469. Bar, dining room. Comfortable space for women.

Baths

- ☐ **The Backdoor Gym and Sauna.** 12 1/2 Elm St (laneway west of Yonge St 2 blocks south of Gerrard St). 977-5997. 24 hours
- ☐ **The Barracks.** 56 Widmer St. 593-0499. Leather and denim. 6 pm to 4 am during week; 24 hours on weekends
- ☐ **The Club.** 231 Mutual St. 977-4629. 24 hours
- ☐ **The Roman's Health and Recreation Spa.** 742 Bay St. 598-2110. 24 hours

Discos

- ☐ **Charly's.** 488 Yonge St. upstairs. 925-5517. Men only. Fri and Sat. 10 pm to 3.30 am
- ☐ **Manatee.** 11A St Joseph St. 922-1898. Men only. Fri, Sat and Sun
- ☐ **Stages.** 530 Yonge St. 928-0492. Mixed. Fri and Sat 12 to 5 am, Sun 10.30 pm-4 am
- ☐ **Twilight Zone.** 185 Richmond St W. 977-3347. New wave. mixed

Accommodation

- ☐ **Catnaps Guesthouse.** 246 Sherbourne St. 968-2323. Fifteen rooms. TV lounge, pool table and game room, laundry and kitchen facilities. Sundeck. One or two people. \$20
- ☐ **18 East Hotel.** 18 Eastern Ave. 368-4040. Renovated older hotel with bar and dining room. 22 rooms. TV lounge. One or two people. \$20
- ☐ **Hotel California.** 319 Jarvis St. 925-6215. Renovated. 17 rooms. private washrooms

Out in the City

Guilt over quiche

Cabaret. Limelight Dinner Theatre. Indefinite run.

At first glance, the fact that *Cabaret* is being presented in the heart of the very safe and respectable Yonge-Eglinton corridor in a former church seems of little consequence. The film was a smash, and after TV's *Holocaust*, *Playing for Time*, Broadway's *Bent*, Hollywood's *Julia*, *Making Love*, and *Personal Best*, the subjects of the Nazi Regime and Homosexuality (no causal inference intended) seem to be safe and maybe even hot box office. Guilt and sex have timeless appeal. In the anonymity of a theatre audience these subjects can be explored with a degree of dignity and privacy. (But over quiche? It just might be pushing the limits of taste. Sin and expiation may be digestive aids in this age of self-awareness and self-examination.)

Tom Kneebone, arguably Canada's foremost cabaret performer, gives a masterly performance as the Master of Ceremonies. It is grossly theatrical, yet intelligently conceived and accomplished. Janet Kudelka's Sally Bowles swings from moments of gritty naturalism to a wonderfully stylized musical technique. The exaggerated performances give the production the distance to make it acceptable dinner theatre fare. Some critics have complained that the production glosses over the brutality of the Nazi regime, but it is to the credit of this production that it presents the incipient insanity of this period without recourse to statistics, slides of cadavers, or political soap-boxing.

Christopher Isherwood, who wrote the novel on which *Cabaret* is based, expressed mild amusement and distaste for the original Broadway production. How can one sincerely accept a musical adaptation of what must be one of the bleakest episodes in human history? For that matter, how can one ever accept what occurred? Maybe by turning it into a Broadway musical and then letting it play, gently, in a converted church at Yonge and Eglinton. There is something in the unstrident quality of Isherwood's work, his gentleness, his wisdom, that has been captured here. It is something worth catching. **Dayne Ogilvie**

lounge. Bar and dining room. \$35 single, special weekend rates.

- ☐ **The Selby Hotel.** 592 Sherbourne St. 921-3142. Victorian-style hotel; bar, dining room. 72 rooms, private baths. No housekeeping. One person: \$23.50; two people. \$29.50.

COMMUNITY

- ☐ **Toronto Gay Community Council.** 730 Bathurst St. M5S 2R4. Umbrella organization of Toronto lesbian and gay groups. Forum for sharing information and discussing political strategies

Social/political action

- ☐ **Bridges.** Drawer D062, c/o TBP. Box 7289, Stn A, M5W 1X9. Michael Riddon (922-0735). Group connecting lesbian, gay and third world liberation struggles
- ☐ **Chutzpah.** 730 Bathurst St. M5S 2R4. 782-3942. Group for Jewish gay men and lesbians and friends
- ☐ **Coalition for Gay Rights in Ontario (CGRO).** Box 822, Stn A, M5W 1G3. 533-6824. Toronto office. 730 Bathurst St. M5S 2R4
- ☐ **Collective for April 8th.** Gays and lesbians concerned about the building of Cruise Missiles at Lytton. Info: 923-GAYS

Trouble with the Police?

Phone 960-6318. 24-hour hotline. Confidentiality guaranteed. Citizens' Independent Review of Police Activities (CIRPA). Call us first!

- ☐ **Committee to Defend John Damien.** Box 608, Stn K, M4P 2H1. 925-6729
- ☐ **Foundation for the Advancement of Canadian Transsexuals (FACT).** — Toronto. 519 Church St Community Centre. M4Y 2C9
- ☐ **Gay Alliance at York.** c/o CYSF, 105 Central Sq. York University. 4700 Keele St. Downsview. ON M3J 1P3. 667-2515
- ☐ **Gay Asians of Toronto.** Drawer R999, c/o The Body Politic. Box 7289, Stn A, M5W 1X9
- ☐ **Gay Community Appeal of Toronto.** Box 2212, Stn P, M5S 2T2. 869-3036. Fund-raising organization for gay and lesbian community projects
- ☐ **Gay Community Dance Committee (GCDC).** 730 Bathurst St. M5S 2R4. Organizes community fund-raising dances.
- ☐ **Gay Fathers of Toronto.** Box 187, Stn F, M4Y 2L5. 967-0430 or 967-4203
- ☐ **Gay Liberation Against the Right Everywhere (GLARE).** Box 793, Stn Q, M4T 2N7
- ☐ **Gay SIG.** Drawer C622, c/o The Body Politic, Box 7289, Stn A, M5W 1X9. Group of gay members of MENSA in Canada
- ☐ **Gay Self-Defence Group.** Box 793, Stn Q, M4T 2N7. 423-4803. Organizes courses in self-defence in and outside of Toronto
- ☐ **Gays and Lesbians at University of Toronto.** c/o SAC Office, 12 Hart House Circle, University of Toronto. M5S 1A1. 978-4911.
- ☐ **GEM Gay Community Outreach.** Box 62, Brampton. ON L6V 2K7. Peel Region (Brampton-Mississauga) group for gays and lesbians. Gayline West. 453-GGCO.
- ☐ **Glad Day Defence Fund.** 648A Yonge St. M4Y 2A6. 961-4161. Legal fund for Kevin Orr, asst manager charged after April 21 police raid on bookstore. Cheques payable to: Hamburg/Trolope in trust for Glad Day Defence Fund.
- ☐ **Lesbian and Gay Academic Society.** Box 187, Stn F, M4Y 2L5. 921-5317 (Conrad) or 924-6474 (Alexandra).
- ☐ **Lesbian and Gay History Group of Toronto.** Box 639, Stn A, M5W 1G2. 961-7338
- ☐ **Lesbian and Gay Pride Day Committee.** Box 793, Stn Q, M4T 2N7. Organizes end of June celebration
- ☐ **Lesbian and Gay Youth Toronto.** 730 Bathurst St. M5S 2R4. 533-2867. Phone counselling: Mon, Wed, Fri, Sat 7 pm-10.30 pm.
- ☐ **Lesbian Mothers' Defence Fund.** Box 38, Stn E, M6H 4E1. 465-6822.
- ☐ **Lesbian Speakers Bureau.** Box 6597, Stn A, M5W 1X4. Info: Michelle at 789-4541 or Debbie at 964-7477. Speakers for myth-shattering seminars and workshops about lesbians.
- ☐ **Lesbians Against the Right (LAR).** Box 6579, Stn A, M5W 1X4. Lesbian-feminist political action group
- ☐ **New Democratic Party Gay Caucus.** Box 792, Stn F, M4Y 2N7. 964-1049.
- ☐ **New Dimensions.** Social group for women, meeting every third Sunday. Info: Gayle Smith, 683-8691
- ☐ **NOVA.** Box 5794, Stn A, M5W 1P2. 921-1938. A collective concerned with theory and practice of non-violent direct action
- ☐ **Parents and Friends of Lesbians and Gays Toronto.** 52 Roxaline St, Weston ON M9T 2Y9. Info: Pauline Martin at 244-2105.
- ☐ **Parents of Gays Mississauga.** c/o 3323 Kings Mastings Cres, Mississauga L5L 1G5. 828-7378.
- ☐ **Right to Privacy Committee (RTPC).** 730 Bathurst St. M5S 2R4. Defence committee for gays arrested under bawdyhouse laws. Cheques or charges payable to: Harriet Sachs in trust for RTPC. Info: 961-8046 or 368-4392.
- ☐ **Rosemary's Women's Group.** 519 Church St Community Centre. Info: Raechel 926-0527. Collectively run support and consciousness-raising group for lesbians.
- ☐ **Ryerson Lesbians and Gay Men.** c/o SURPI, Ryerson Polytechnical Institute, Jorgensen Hall, 380 Victoria St, M5B 1W7. 593-4030. Office. Rm A374, Jorgensen Hall.
- ☐ **Spouses of Gays.** c/o Caryn Miller. 260 Carlton St, M5A 2L3. Phoneline. 967-0597 Wed, Thurs 6.30-8.30 pm.
- ☐ **Toronto Gay Patrol.** Self-governing group of lesbians and gay men patrolling downtown core of city. c/o 285 Parliament St, M5A 2Z6. Info: 968-6744 or 368-6971.
- ☐ **Toronto Male Rape Support Group.** For men who have experienced rape. 731-1 Pape Avenue. 24 hour line: 461-5921, or 922-1111, pager 7262
- ☐ **Toronto Rainbow Alliance of the Deaf.** Box 671, Stn F, M4Y 2N6

Health/social services

- ☐ **After You're Out.** Weekly groups for gay men meeting for 10 weeks to discuss personal goals, problems, topics of interest. Organized by TAG. Info: 964-6600.
- ☐ **A Way Out.** 530-GAYS. 24-hour recorded messages for young lesbians and gays. Four to five minutes of supportive info on dealing with parent, friends, tears and coming out problems. Drawer C614, c/o TBP, Box 7289, Stn A, M5W 1X9
- ☐ **Alcoholics Anonymous.** Lesbian/gay fellowships. 964-3962.
- ☐ **Gay Counselling Centre of Toronto.** 105 Carlton St, 3rd floor, M5B 1M2. 977-2153. Tues, Wed, Thurs, 6:30-9:30 pm. Professional counselling for lesbians and gay men. Call for appt or drop in. Lesbian volunteers needed for peer counsellors.
- ☐ **Gay Men's Discussion Groups.** Sponsored by U of T Sex Ed Centre. 978-3977
- ☐ **Hassie-Free Clinic — Men.** 556 Church St, 2nd floor. 922-0603. VD info, testing and treatment. Hours: Mon, Wed, 4-9 pm; Tues, Thurs, 10 am-3 pm; Fri, 4-7 pm, Sat, 11 am-4 pm. VD testing at baths: Roman's, Fri from 9 pm, The Backdoor, every second Tues from 9 pm, The Club, every second Wed from 9 pm.
- ☐ **Lesbian Phoneline.** Box 70, Stn F, M4Y 2L4. 960-3249. Tues 7.30-10.30 pm. Recorded message other times. Speakers available
- ☐ **Sex Ed Centre.** Devonshire and Bloor Sts, behind Admissions Bldg. 978-3977. Sex counselling for U of T campus. Gay counsellors every Tues, 10 am-9 pm
- ☐ **Toronto Area Gays (TAG).** Box 6706. Stn A, M5W 1X5. 964-6600. Free peer counselling and info for lesbians and gay men. Discussion groups, women's groups and coming out groups. Call Mon-Sat 7 pm-10.30 pm
- ☐ **Tri-Aid Charitable Foundation.** 8 Irwin Ave, M4Y 1K9. Gay youth counselling and street work

Professional

- ☐ **Association of Gay Social Workers.** Box 182. Stn Q, M4A 2N3. Social work students welcome
- ☐ **Gays in Health Care.** Box 7806, Stn A, M5W 1X7. 920-1882. Includes nurses, physicians, medical students and psychologists
- ☐ **Toronto Lambda Business Council.** Box 513, Adelaide St Stn M5C 2J6

Religious

- ☐ **Chutzpah.** See Social/political action listings
- ☐ **Dignity/Toronto.** Box 249, Stn E, M6H 4E2. 960-3997. Group for gay and lesbian Catholics and friends

- ☐ **Integrity/Toronto.** Box 873, Stn F, M4Y 2N9. Pastoral ministry for gay and lesbian Anglicans and friends. 487-7406. Chaplains available for pastoral counselling through this number
- ☐ **Lutherans Concerned.** c/o Edward Schlauch, 980 Broadview Ave, Apt 2309, M4K 3Y1. Support and fellowship for gay and lesbian Lutherans and their friends
- ☐ **Metropolitan Community Church.** 730 Bathurst St, M5S 2R4. 532-2333. Christian church with special ministry to gay community
- ☐ **The Sisters of Perpetual Indulgence.** Drawer DPL, c/o TBP, Box 7289, Stn A, M5W 1X9
- ☐ **Spirit.** 730 Bathurst St, M5S 2R4. 743-8948 or 482-1817. Support group for gay and lesbian Salvationists and friends.
- ☐ **Toronto Organization of United Church Homosexuals.** Box 626, Stn Q, M4T 1L0.

Sports

- ☐ **Cabbagetown Group Softball League (CGSL).** Box 42, Stn L, M6E 4Y4.
- ☐ **Front Runners Toronto.** Box 8, Adelaide St Stn, M5C 2H8. Gay men and women's running club.
- ☐ **Gay Amateur Sport Association.** 407-100 Gloucester St, M4Y 1M1. 921-2647. Team sports.
- ☐ **Judy Garland Memorial Bowling League.** Info: bulletin boards in Buddy's, Dudes, The Barn or Boots. Sept-May season.
- ☐ **Out and Out Club.** Box 331, Stn F, M4Y 2L7. Club phone 927-0970. Outdoor activities for gay people. Include phone number with enquiry.
- ☐ **Riverdale Volleyball League.** Sept-April season. Info at Dudes, Buddy's and Albany Tavern.

Publications/information

- ☐ **Action!** Irregular publication of Right to Privacy Committee, 730 Bathurst St, M5S 2R4. 924-4523.
- ☐ **The Body Politic.** Box 7289, Stn A, M5W 1X9. 977-6320. Monthly
- ☐ **Canadian Gay Archives.** Box 639, Stn A, M5W 1G2. 977-6320
- ☐ **Circuit.** 1-134 Carlton St, M5A 2K1. 922-0878 (editorial) or 964-1957 (business). Toronto's magazine of eros and entertainment. Free distribution or by subscription.
- ☐ **Gay Community Calendar.** Call 923-GAYS. Box 8, Adelaide St Stn, M5C 2H8. Twenty-four-hour recorded message of weekly events in Toronto's gay community. To get information listed call 656-0372 between 7-10 pm Mondays
- ☐ **Gayline West.** 453-GGCO. Community info for Mississauga and parts west of Metro.
- ☐ **Glad Day Bookshop.** 648A Yonge St, 2nd floor, M5Y 2A6. 961-4161. Mon 10-8. Tue-Wed 10-6, Thurs-Fri 10-9; Sat 10-6.
- ☐ **Grapevine.** Box 38, Stn E, M6H 4E1. Lesbian Mothers' Defence Fund newsletter. 2-3 issues/year.
- ☐ **Integrity/Toronto Newsletter.** Box 873, Stn F, M4Y 2N9. Quarterly.
- ☐ **Lesbian/Lesbienne.** National lesbian newsletter. Info: Kerry at 367-0589

Women's resources

- The following is a select list of women's services in Toronto of particular interest to lesbians.
- ☐ **Broadside.** Box 494, Stn P, M5S 2T1. 598-3513. Monthly feminist newspaper. Substantial contributions by lesbians.
 - ☐ **Constance Hamilton Housing Co-op.** For women only. 523 Melita Cres, M6G 3X9. 532-8860
 - ☐ **Fireweed.** Box 279, Stn B, M5T 2W2. 977-8681. Feminist quarterly of politics and the arts. Special lesbian theme issue just published.
 - ☐ **Hassie-Free Clinic — Women.** 556 Church St, second floor, M4Y 2E3. 922-0566. Free medical clinic. Birth control and gynecological info. VD and pregnancy testing, abortion counselling and referrals. Hours: Mon, Wed, Fri, 10 am-3 pm, Tues, Thur, 4 pm-9 pm. Call ahead.
 - ☐ **International Women's Day Committee.** Box 70, Stn F, M4Y 2L4. 789-4541. Independent socialist feminist organization with many lesbian members
 - ☐ **Jessie's Centre for Teenage Women.** 154 Bathurst St, M5V 2R3. 365-1888. Multi-service agency for teenage women. Lesbian-positive.
 - ☐ **Macphail House.** 389 Church St, M5B 2A1. 977-1037. Long-term WYCA residence for women 16-25. Shared co-op apartments.
 - ☐ **Nellie's Hostel for Women.** 275A Broadview Ave, M4M 2G8. 461-1084. Temporary hostel for women 16 and over, including mothers with children.
 - ☐ **Rape Crisis Centre.** Box 6597, Stn A, M5W 1X4. Crisis line: 964-8080. Business line: 964-7477. Counselling and info. Self-defence courses.
 - ☐ **Sound Women.** Ryerson women's radio show collective, featuring lesbian and feminist music, interviews and public service announcements. Sundays 11 am-noon, CKLN (102.9) FM (via Rogers cable). To place announcements, call Shelley at 463-4721
 - ☐ **Stop 86.** 86 Madison Ave, M5R 2S4. 922-3271. Crisis housing and social service centre for women under 25
 - ☐ **Times Change Women's Employment Centre.** 22 Davisville Ave, M4S 1E8. 487-2807. 9-5 Mon-Thurs, 9-2 Fri. Employment counselling, job search and career planning workshops
 - ☐ **Toronto Addicted Women's Self-Help Network.** Suite 202, Box 2213, Stn P, M5S 2T2. Phoneline: 961-7319. Self-help group for women addicted to alcohol and other drugs. Weekly meetings
 - ☐ **Toronto Area Caucus of Women and the Law.** New group. Box 231, Stn B, M5T 2T2
 - ☐ **Toronto Women's Bookstore.** 85 Harbord St, M5S 1G4. 922-8744. Hours: Mon-Sat, 10.30 am-6 pm.
 - ☐ **U of T Women's Newsmagazine.** 6 issues yearly. Feminist journal for women on and off campus
 - ☐ **Women Against Violence Against Women (WAVAW).** Box 174, Stn D, M6P 3J8. 536-5666. Committed to action from a feminist perspective against various aspects of violence against women
 - ☐ **Women in Trades.** c/o Times Change, 22 Davisville St, M4S 1E8. 534-1161
 - ☐ **Women's Counselling, Referral and Education Centre.** 348 College St, M5T 1S4. 924-0766. Therapy, counselling, referrals and info.
 - ☐ **Women's Cultural Building Hotline.** 534-1682. Informational phoneline for women's events.
 - ☐ **Women's Media Alliance.** c/o 940 Queen St E, M4M 1J7. Phyllis Waugh, 466-8840
 - ☐ **Women's Resource Centre.** OISE, 252 Bloor St W, M5S 1V6. 923-6641. Ext 244. Books, periodicals, audio & video tapes for feminist research
 - ☐ **Womynly Way Productions.** 427 Bloor St W, M5S 1X7. 925-6568. Company bringing concerts, dance and theatrical performances to city

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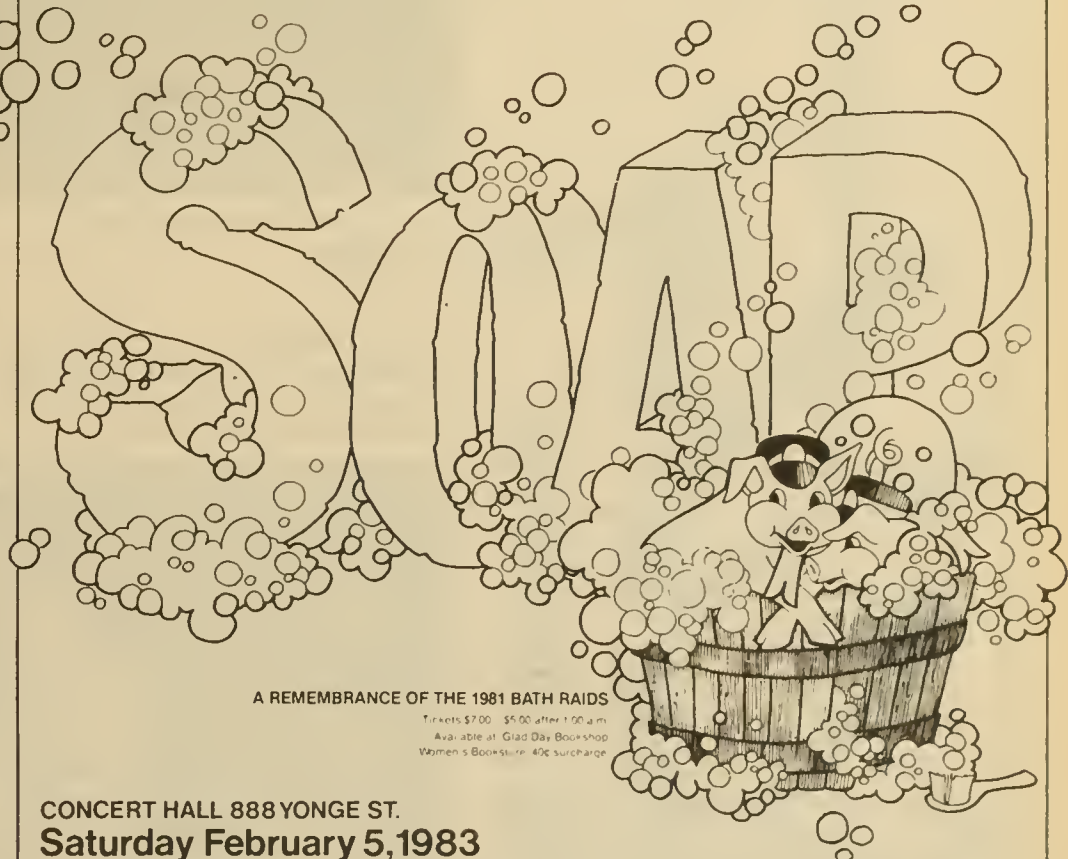
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A lesbian and gay dance

Proceeds to: Gay Community Dance Committee

Participating groups: Canadian Gay Archives, Chutzpah, Coalition for Gay Rights in Ontario, Dignity

Gay Counselling Centre of Toronto, Gay Fathers of Toronto, Gay Liberation Against the Right Everywhere

Gay Liberation of Waterloo, Glad Day Defence Fund, Integrity

Kitchener Waterloo Gay Media Collective, Lesbian and Gay Pride Day Committee, Lesbian and Gay Youth Toronto

The Lesbian Archives, Lesbian Mothers Defence Fund

Metropolitan Community Church — Toronto, Metropolitan Community Church — Hamilton

Gay Community Choir (The New Voice), 923-GAYS, Right To Privacy Committee, The Sisters of Perpetual Indulgence

The Body Politic, TAG, Toronto Gay Community Council, Toronto Gay Patrol, Tri-Aid Charitable Foundation

Associate member: Gay Community Appeal

DJs: Scott Cline, Allen Young, Ilona Laney

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with material on and about AIDS.
References refer to health concerns
in gay men from Kaposi's sarcoma
to the effects of marijuana on the
immune system.*

Other Publications:

1. **Homosexuality in Canada: A Bibliography.** Compiled by Alex Spence. 85 pp. \$6.00
2. **The Genetic Imperative: Fact and Fantasy in Sociobiology.** (A Bibliography). Compiled by Alan Miller. 107 pp. \$6.00
3. **Ian Young: A Bibliography (1962-1980).** 58 pp. \$2.00
4. **Lesbian Periodical Holdings in the Canadian Gay Archives.** Compiled by Alan Miller. 15 pp. \$2.00
5. **Lesbian and Gay Heritage of Toronto.** 12 pp. \$3.00
6. **Homosexuality in Ancient Greek and Roman Civilization.** Compiled by Beert C Verstraete. 14 pp. \$2.00

CANADIAN GAY ARCHIVES

Distributed by Pink Triangle Press,
Box 639, Station A, Toronto,
Ontario M5W 1G2

THURSDAY
DECEMBER 23
TO
MONDAY
JANUARY 31

Thurs/Dec 23

□ **Rocky Horror Christmas at The Albany.** Sponsored by Cabbagetown Group Softball League. Advance tickets at bar.



Pat, Pat, Pat is Back, Back, Back: Pat Bond (above as Gerty Stein) entertains at U of T, Jan 28

Fri/Dec 24

□ **Special Brunch and Dinner at The Outpost.** Open till 10 pm.
□ **MCC Annual Christmas Eve Service.** 730 Bathurst St, 11 pm to midnight.

Sat/Dec 25

□ **Special Christmas Dinner and Singalong at The Outpost.** From 4 pm to closing.
□ **Buddy's.** Open from 6-11 pm. Also open Christmas Eve till crowd thins out.
□ **Chutzpah's "Sort-of-Christmas Party."** Bring wine or cheese to Joel's at 8 pm. Info: 782-3942.

Sun/Dec 26

□ **Boxing Day Party & Buffet at The Outpost.** Opens at noon.
□ **Chutzpah Monthly Brunch.** 1 pm. Call 782-3942 for this month's location.
□ **Dignity Anglo-Catholic Worship.** See *Sundays*.

Tues/Dec 28

□ **Integrity Eucharist.** Rite for Holy Innocents Day, with Father Lee. See *Tuesdays*.

Fri/Dec 31

□ **MCC New Year's Eve Dance.** Cash bar and buffet. 730 Bathurst St, 9 pm-1 am.
□ **New Year's Eve Party at The Outpost.** Buffet, champagne and prizes. No cover.
□ **TBA New Year's Eve Party.** See *Music*.
□ **Buddy's New Year's Eve Party.** Tickets for two available in advance (no cover). Will include bottle of champagne.

Sat/Jan 1

□ **Hangover Brunch at The Outpost.**

PHONELINES

- **Lesbian Phonenumber:** 960-3249. Tues 7:30-10:30 pm.
- **Lesbian & Gay Youth Toronto:** 533-2867 Mon, Wed, Fri, Sat, 7-10:30 pm.
- **Spouses of Gays:** 967-0597. Wed and Thurs 6:30-8:30 pm.
- **Toronto Area Gays (TAG):** 964-6600. Mon-Sat 7-10:30 pm. Counselling, info.

Sun/Jan 2

□ **"We Know Best" — The Experts' Advice to Women.** See *TV/Radio*.

Tues/Jan 4

□ **Integrity Eucharist.** Programme: Update on the Primate's Commission of Sexuality (Homosexuality) by Rev Jim Reed, professor of Pastoral Studies, Trinity College. See *Tuesdays*.
□ **Law and Social Order.** See *TV/Radio*.

Thurs/Jan 6

□ **Gay Fathers of Toronto.** 519 Church St Community Centre, 8 pm.
□ **The Shadow Box.** See *Stage*.

Fri/Jan 7

□ **Being Different in Small Towns.** Long-time Halifax gay activist Robin Metcalfe

□ **Dignity Service.** Dr Don Briggs, of Hassle-Free Clinic, will speak on AIDS. See *Sundays*.
□ **Lothar Lambert.** See *Cinema*.

Mon/Jan 10

□ **Lambda Business Council.** General meeting. Albany Tavern, 7:30 pm.

Tues/Jan 11

□ **Integrity Eucharist.** Annual meeting and elections. See *Tuesdays*.
□ **Right to Privacy Committee General Meeting.** Specialists in criminology will discuss Metro police and methods of policing; a panel discussion will follow. 519 Church St Community Centre, 8 pm.
□ **Chutzpah Potluck Dinner.** At Cliff's. Info: 782-3942.
□ **Gay Self-Defence Group.** New eight week course begins. \$45. Info: 423-4803.

Wed/Jan 12

□ **Gay Self-Defence Group.** Advanced eight week course begins, for those who have already taken a course. Info: 423-4803.

Thurs/Jan 13

□ **Dignity.** Liturgy meeting. Info: 960-3997.

Fri/Jan 14

□ **Foundation for the Advancement of Canadian Transsexuals.** General meeting, 8-9:30 pm, to plan activities for next five months. Social hour follows. Counselling available. 519 Church St Community Centre.
□ **Gay Community Appeal Slide Show.** Sponsored by GLAUT. See *Fridays*.
□ **Kate Clinton.** See *Stage*.
□ **JAC.** See *Art*.
□ **Bow Wow Wow.** See *Music*.

Sat/Jan 15

□ **"Sometimes, getting money from people is like pulling teeth...."** Have you been putting off getting that filling looked after? Have you thought about making up a will but have never got around to it? A dentist and a lawyer will be charging their regular fees for plying their respective professions, with all fees for this day's work being donated to the Gay Community Appeal of Toronto. For details and appointments, call the Appeal at 869-3036.
□ **Coalition for Gay Rights in Ontario Steering Committee Meeting.** Two-day meeting hosted by the Queen's Homophile Association. Billeting can be arranged. Grey House,

speaks at 3 pm as part of the two-day "Small Town in Modern Times" conference being hosted by the University of Toronto. West Hall, University College. \$5 (students \$3). Info: Carol Robb at 978-8746.
□ **Toronto Gay Patrol Presentation.** Sponsored by GLAUT. See *Fridays*.
□ **Kinetic Ideals.** See *Music*.

Sat/Jan 8

□ **Gay Alliance at York Dance.** Faculty Lounge, Ross Bldg. Info: 667-2515.
□ **Carry On Screaming.** See *TV/Radio*.

Sun/Jan 9

□ **Out & Out Club Cross-Country Skiing.** Introductory outing at Seneca College (King's Campus) for all levels of skiers, to be followed by potluck supper at a member's home. Call 927-0970 for details.
□ **Lesbian Mothers' Defence Fund.** Potluck brunch, 1-4 pm. Share food, friendship and thoughts on raising children. Info: 465-6822.

MONDAYS

- **The Women's Group.** Collectively run support and consciousness-raising group for lesbians. 519 Church St, 8-10 pm. Contact Raechel (926-0527).
- **Judy Garland Memorial Bowling League.** 9 pm. For info, ask at Buddies, Dudes, Boots or the Albany.
- **Overeaters Anonymous.** For gays and lesbians. 8 pm, 730 Bathurst St.
- **Lesbian/Lesbienne: the National Lesbian Newsletter.** Meetings at 7:30 pm. Contact Kerry for more info: 367-0589. All lesbians welcome.
- **Ryerson Lesbians and Gay Men.** Drop-in Centre (Ryerson Campus), 5 pm. Info: 593-4030.

TUESDAYS

- **Lesbians Against the Right.** 7:30 pm. Location: 964-7477. Jan 4 and 18, Feb 1 and 15.
- **Integrity (Gay Anglicans).** Church of the Holy Trinity (Eaton Centre), 8 pm.
- **Lesbian and Gay Youth Toronto.** 7:30 pm. 519 Church St.

WEDNESDAYS

- **Metropolitan Community Church.** Midweek services. 730 Bathurst St. Wheelchair accessible, amplified for the hearing-impaired.
- **No-Name Café.** For people who want an alternative to the bar scene. A place to relax, with coffee, tea and conversation. 519 Church St, 8-10 pm.
- **Toronto Addicted Women's Self-Help Network.** Self-help group for women addicted to alcohol and other drugs. Central Neighbourhood House. 349 Ontario St, 7 pm. Info: 961-7319.
- **International Women's Day Committee.** 7:30 pm (beginning Jan 12). Info: 789-4541.
- **Lutherans Concerned.** 8 pm in a member's home. Info: David at 596-7052. Jan 5 and 19, Feb 2 and 16.

Cabaret: "grossly theatrical"; indefinite run



PULL-OUT AND PUT-UP CALENDAR OF EVENTS IN TORONTO



Pope & Staples: strong and confident

Raunchy perfection

Rough Trade. The Concert Hall, December 9 and 10.

Carole Pope and Kevan Staples returned to the Concert Hall early in December for what seems to be turning into an annual event. On tour to promote their new album, *Shaking the Foundations* (True North Records), they made their first appearance in Toronto with new bass player Howard Aye and drummer Jørn Andersen.

The band's performance was strong and confident. Though Pope and Staples have been together more than 10 years, they went back only as far as *Avoid Freud*, their 1980 album, for concert material (and this despite the inevitable — and finally annoying — persistence of a few "Birds of a Feather" fans). Granted, much of their old material is good, but Pope and Staples seem to be throwing themselves full thrust at the future. Their new sound is richer and more sultry, featuring lots of deep, undulating bass and a more forceful, staccato drumming style.

While still playing the rough-and-tumble tart to raunchy perfection, Pope has changed her vocal delivery — it is less stylized, perhaps, but stronger and more versatile. Most important (at least for real hard-core Rough Trade junkies), Pope and Staples have retained their sense of humour and they still do lots of songs about sex. Staples, ever silent, is a master of subtle bodily and facial expression and evokes the image of a marionette under the control of some clever and mischievous puppeteer. (Once referred to as "aesthetically perfect," he now faces some stiff competition in that department from the new bass player.) Subtle visual and musical jokes abound. This, coupled with Pope's more brazen sense of humour (at one point she reached into the audience and lifted one

very straight-looking man off the floor — by his tie, and in the middle of "Physical Violence"), is what makes all their concerts enjoyable. Add to this the wealth of new material at their disposal (their latest album is without doubt their finest, most consistent effort to date) — Pope and Staples are truly shaking the foundations. **Kathryn Sword** □

FEBRUARY 1983

Tues/Feb 1

□ **Chutzpah General Meeting.** 519 Church St Community Centre, 7:30 pm sharp.

Thurs/Feb 3

□ **Out & Out Haliburton Wilderness Weekend.** Requires taking Friday off work. Reservations: David at 962-0884 before Jan 22.

Fri/Feb 4

□ **GLAUT Tea Party.** Everyone welcome! See *Fridays*.

□ **Time Twins.** See *Music*.

□ **Gay Fathers of Toronto.** Potluck supper and discussion. 519 Church St Community Centre, 6:30 pm.

Sat/Feb 5

□ **Soap: A Remembrance of the 1981 Bath Raids.** How time flies — it's already time to wax nostalgic! Yet another double dance delight from the Gay Community Dance Committee, with disc jockeys Scott Cline, Allen Young and Ilona Laney playing disco, rock, new wave and women's music. Proceeds to 27 community groups. Tickets \$7, available at Toronto Women's Bookstore (40¢ surcharge) and Glad Day Bookstore, or

\$5 after 1 am. The Concert Hall, 888 Yonge St (at Davenport), 9 pm-5 am.

□ **Out & Out Cross-Country Ski Day.**

Albion Hills. Meet at 10 am at York Mills Subway (south entrance). Info: 927-0970.

□ **Gay Asians of Toronto.** General meeting. Call Glad Day (961-4161) for info.

Tues/Feb 8

□ **Right to Privacy Committee General Meeting.** Bob Rae, Leader of Ontario New Democratic Party, will discuss the NDP's relationship with the gay community. 519 Church St Community Centre, 8 pm.

□ **Deadline for "Chutzpah's Weekend Up North."** See Feb 18.

Fri/Feb 11

□ **Foundation for the Advancement of Canadian Transsexuals.** Business meeting, 8-9:30 pm, followed by social hour. Counselling available. 519 Church St Community Centre.

□ **Lambda Business Council Presentation.** Sponsored by GLAUT. See *Fridays*.

Sat/Feb 12

□ **Out & Out Skiing Outing.** Cross-country and downhill. Horseshoe Valley, 7:30 am. Info: 960-6005.

□ **Metropolitan Community Church Dance.** Bar, buffet. 730 Bathurst St, 9 pm-1 am.

□ **Out & Out "I Hate Winter!" Party.** For members and guests only (members will be notified of details). Tropical theme (seasonal dress optional). Punch and light buffet supplied. 8 pm at a member's home. BYOB.

□ **New Dimensions.** Lesbian social group. Info: Gayle Smith at 683-8691.

Sun/Feb 13

□ **A Tea with Chutzpah and the Sisters of Perpetual Indulgence.** Featuring the long-awaited premiere of Sr Apassionata's performance piece, "Blue Confession." Call Chutzpah (782-3942) for details.

Tues/Feb 15

□ **Toronto Organization of United Church Homosexuals.** Monthly meeting. Write Box 626, Stn Q, M4T 1L0 for details.

Wed/Feb 16

□ **Out & Out Environmental Action Night.** Opportunity for members and guests to dis-

cuss environmental issues. Includes slide presentation by Sierra Club. 7:30 pm in a member's home. Info: 967-3399.

□ **Documents and Conversations.** See *Art*.

Thurs/Feb 17

□ **Gay Fathers of Toronto.** General meeting. 519 Church St Community Centre, 8 pm.

Fri/Feb 18

□ **Chutzpah's Weekend Up North!** Get away from the city for a fun weekend. Cost will include food, accommodation and transportation. Info: 782-3942.

Sat/Feb 19

□ **Out & Out Cross-Country Ski Day.** Bruce Mills. Meet at 10 am at York Mills Subway (south entrance). Info: 927-0970.

□ **LGYT/CGRO Dance.** Co-sponsored by Lesbian and Gay Youth Toronto and the Coalition for Gay Rights in Ontario. 519 Church St Community Centre, 8 pm-1 am. Licenced. Info: 533-6824 or 533-2867.

Tues/Feb 22

□ **Chutzpah Roller Skating Night.** Meet at entrance of Terrace, 70 Mutual St, at 8 pm.

Wed/Feb 23

□ **Out & Out Midweek Downhill Ski Day.** Blue Mountain Peak, 7 am — no crowds, no line-ups! Rental available. Lift tickets appx \$18, plus discretionary expenses (including après-ski supper in Collingwood). Reserve at 927-0970 a week in advance.

□ **Gay Community Council.** Monthly meeting. 519 Church St Community Centre, 7:30 pm. Info: 923-GAYS.

Fri/Feb 25

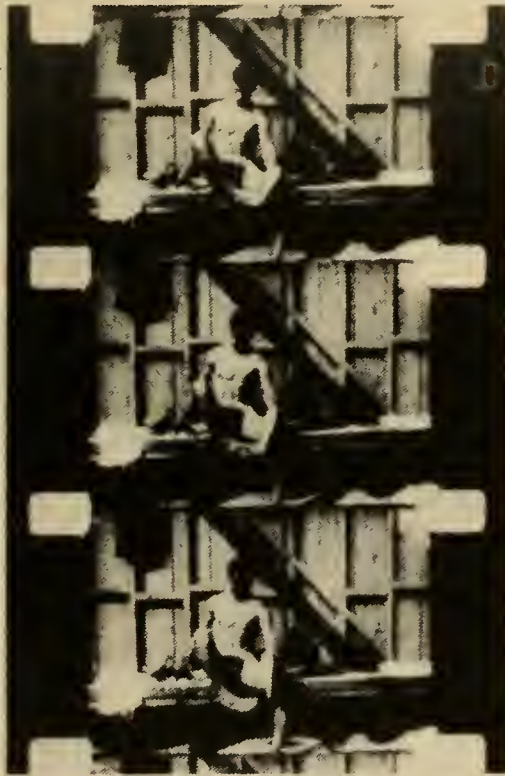
□ **Out & Out Buckhorn Weekend II.** See Jan 28. Reserve at 964-0366 by Feb 11.

□ **Forum on Racism in the Gay Community.** With guests Tim McCaskell, Tony Sousa and Richard Fung. Sponsored by GLAUT. See *Fridays*.

Sun/Feb 27

□ **Chutzpah's Monthly Brunch.** Call 782-3942 for info.

□ **Out & Out Cross-Country Ski Day.** Horseshoe Valley, 7:30 am. Rental available. Info: 960-6005.



What kind of man was it who, in 1938, hid a camera in an open-air locker room to make this film? And what might he have to tell us about our own erotic sensibilities?

A heritage of pornography

TOM WAUGH ON THE GAY FILM COLLECTION OF THE KINSEY INSTITUTE

Pornography. The topic is provocative and the debate has been heated. But what does the word — and more importantly the practice — actually mean in our own lives?

Several articulate voices of the anti-pornography movement have denounced all porn as incitement to violence against women: porn is the theory; rape is the practice. And indeed, if we look at the range of lesbian, gay-male and heterosexual pornography, images from each type present serious problems.

At the same time, it's impossible to ignore the fact that porn occupies a central position in both the historical and contemporary experience of gay men and lesbians. As Lisa Orlando observed in the December 1982 issue of the *Village Voice Literary Supplement*, "...what pornography gave me years ago was a set of models antithetical to those offered by the Catholic Church, romantic fiction and my mother. The "bad girls" it portrayed *liked* sex, even sex with women. Fearless and sensual, they scoffed at respectability and were often as independent and aggressive as men. These images not only affirmed my budding desire but also gave me a first glimpse of freedom."

We gay people have often been made to feel uncomfortable or guilty about the pleasure we take in sexual imagery, everything from hot films to *Honcho* to the borrowed turn-ons of *Playgirl* and *Playboy*. The anti-pornography movement has tapped rage by concentrating on images of degradation and violence, and by then casting *all* pornography in the same violent mould, has forced us into simple "yes" or "no" positions on an issue which our own experience insists is more complex than that.

It's time we looked more closely at examples of the pornography we actually create and consume. In the following article, Tom Waugh takes a preliminary look at a vast resource of historical gay pornography and begins the kind of research that will help us understand the role porn plays in our own lives

Stephen MacDonald

Everyone else may have been at the beach last August, but the only sunshine I was getting was from the flicker of a projector in the small dark screening room of the Kinsey Institute for Sex Research in Bloomington, Indiana. Not that I regretted this voluntary entombment, for the once-in-a-lifetime chance to see more than a hundred films from the pre-Stonewall gay underground more than compensated for the bloodshot pallor (and total sexual enervation) with which I eventually emerged. These films, of which four-fifths are illegal pornographic products made between the Twenties and 1970, richly document gay cultural history. They are an essential complement to those other sources on which gay history is currently being constructed: personal memorabilia and papers, oral histories, court records, literary documents, etc. Because we are a community whose censored and stigmatized sexuality has been a basic distinguishing feature, the sexual practices, identities, and fantasies behind those flickering shadows of our forgotten ancestors (to borrow a phrase) are at the very centre of our history.

The gay films are part of a collection of more than two thousand in the archives of the famous Institute, founded in the Forties by the painstaking biologist who changed our way of thinking about sex. Unfortunately for cultural researchers, the great pioneer's scientific orientation dominates the collection to this

"The lens standing in for the cruising eye of the filmmaker": a frame from a hidden-camera film shot by "A T" in San Pedro, California, 1938



day. This is fine if you want to quickly look at a thousand photos showing ♂ G PRT RCT CU (Kinsey code for closeups of partially erect male genitals). But if you're interested in cultural, aesthetic or historical categories such as, for example, French homophile erotic photographs of the nineteenth century, you have your work cut out for you.

This preliminary report should not be taken as a comprehensive history of gay pornographic film. I have no way of knowing how representative the films I looked at are. They may reflect the specialized interests of certain donors or of Kinsey himself. Also, I am considering motion pictures only. The Kinsey collection of still images is even more overwhelming in its scope, with thousands of images crying out for reclamation by gay cultural historians.

One

Nudity & costume: unsurprising drag

The earliest American gay film I saw was from the late Twenties. Called *Three Comrades*, it featured a plotless orgy of indiscriminate sexual activity among three men. Its major revelation was that our repertory of sexual behaviours has remained basically unchanged for sixty years (in case anyone ever doubted). I know nothing about the film and only infer its nationality because of a certain preppie style and a general absence of foreskins.

Far more interesting is a slightly later film called *Surprise of a Knight*. Despite the credit "By Oscar Wild" (sic), I infer that it also is American because the protagonist, an elegant transvestite, has a black maid to usher in her guests. The gowned and bejewelled heroine begins by approaching the camera and poses to show off her outfit, playing with her fan, and then lifting up her skirt to show a very feminine groin. Her guest enters, also elegant in a suit, kisses her hand and lifts up her skirt. They kiss long and hard; she is outrageously coy. They dance, laughing and having fun, thrusting against each other quite lasciviously. She blows him, but he, still clothed, is not very excited. They kiss again. He touches her groin and then fucks her, she still in her gown kneeling before the sofa, he still in his shirt and boxer shorts. There are no genital closeups, but one close image shows him kissing her shoulder while fucking her, and another shows her face in ecstasy. Then the dramatic moment of revelation that is the staple of all drag stags: she produces the cock that she has been hiding between her legs; it pops out, dangling up and down. She then dances about again for the camera, holding up her skirt. The surprise of the knight, however, is decidedly perfunctory. He helps her undress and then she poses again, this time nude, with a little wave. As a finale, she dresses again, this time as a convincing, slim young man who smiles in closeup in the last shot, as coy as ever.

Drag was an important element in gay underground culture right up until the Seventies. In the same vein, I also saw a Cuban film from the Thirties, one from Britain from the early Sixties, and lots of art films and documentaries from the Sixties such as *Flaming Creatures*, *Lonesome Cowboys*, and *The Queen*. There are also piles of pornographic stills based on drag from as early as the 1880s (ephebes in corsets, etc), mostly European.

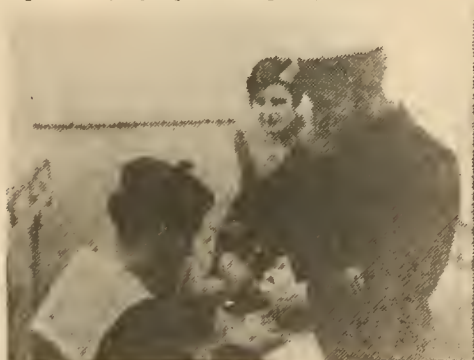
The drag film is built on role-playing, on a sense of play with disguise and gender contradictions. Drag pornography presents a basic structural problem: the official uniform of the stag film, nudity, is in tension with the play of costume. The gowns get in the way. The costume spectacle either steals the show as in *Surprise*, celebrating the performance of the drag queen at the expense of fucking, or



Surprise of a Knight: the "heroine" turns out to be a man (below), as coy as ever at the end



The Exclusive Sailor: gay subplots based on rigid role-playing; fucking as punishment



becomes a grotesque distraction from the pornographic text, as in the British film, where the subject retains her wig, kerchief and mask-like eye-makeup even during strenuous cocksucking. Who can get off when worried about messing a

hairdo? Furthermore, the revelation of the cock, the formulaic climax of the drag film, never quite works since no one quite believes in the disguise anyway. In the Seventies, though the drag queen is still present in non-erotic roles in legit films like *Outrageous*, she has been completely banished from porn, replaced, if you like, by macho drag a la Joe Gage (*Kansas City Trucking* and the rest). She has taken a lot of wit and spunk with her.

Two

Active authority: sex as punishment

At least one of my preconceptions about gay pornography has been dispelled by the evidence at Kinsey. Oil and water do not mix, I had always thought: the one unassailable taboo in straight male porn is inter-male sexuality. The two exceptions I could think of in Seventies commercial porn, Radley Metzger's *Score* and Gerard Damiano's *The Story of Joanna*, proved the rule by virtue of their undistinguished box-office, the latter being booed off the screen, I am told, because of a brief moment when the studs service each other. At the same time, fraudulent lesbian coupling is and always has been a standard cliché of straight male porn. The Kinsey collection, however, suggests that the anti-gay taboo is a recent aberration, probably American in origin and particular to commercial mainstream porn. I saw almost thirty exceptions to the taboo, mostly pre-Stonewall, non-American (primarily French and British) and almost all by amateurs or non-professional artisans making their own porn on the side, often 8mm. The gay male material in these primarily straight films would often consist of a few random moments in which a stud would help out a buddy in the heterosexual linking, giving him a little fondle or slurp on the side. For example, in *Piccolo Pete*

Who were we?

Of the hundred films I screened at Kinsey, more than twenty came to the Institute via various police departments, with New York and Chicago most diligently represented. We must of course be indebted to the Institute for having obtained these confiscated materials which legally should have been destroyed once their use as evidence had passed; now they can be used as evidence for, rather than against, our liberation.

However, I found myself constantly wondering about the individuals from whom the films had been seized, whether they had been beaten, jailed, raped in prison, fired or just simply humiliated... and to what extent Kinsey's and my research was complicit in their victimization. This article, and related ones now in the works, are dedicated to the nameless men whose proscribed fantasies and confiscated desires have made possible this and future investigations of our cultural history. This partial list of titles of films supplied by police (my notes are not complete) is the only way I have of suggesting the identity of those anonymous victims, and also a way of suggesting, by their crude poetry, the rich possibilities for future research in this area: *Tootsie*, *Clean Floors*, *Tina and Mimi After Work*, *Zorba the Greek*, *The Waiter*, *Round Robin*, *Coffee Break*, *Male Rape*, *Gay Guys and Girl Friend*, *Dee (B)*, *Male-1488* (a catalogue description for untitled material), *Eating Habit*, *Rich Bitch*, *My Best Friend*, *The Browning Version*, *Boy Oh Boy*, *Lovers*, *Punks*, *She Man*, *Our Gang*.

(American, 1935), Pete is performing cunnilingus on Tillie at the same time as roommate Bob is fucking her; Bob withdraws and comes on her pubic hair and stomach, whereupon Pete licks up the come and then sucks Bob's cock for good measure.

Yet in other films, the gay material constitutes an important subplot. The most interesting of these are French.

In *The Exclusive Sailor* (1923-25), for instance, an officer sees a sailor and a lady having sex and demands to fuck them both as punishment, the sailor in the mouth and ass, the lady in her vagina. Neither recipient objects. Added American titles: "Story by Kount Kutyurcockoff, approved by the Oyster Swallowers." In *Monkey Business* (1930s), monks and nuns frolic in an abbey garden.

The telegraph boy in *Le Télégraphiste* (1921-26) is caught making it with Madame by Madame's husband. The husband first demands that they do it in front of him. Then Madame sucks the telegraph boy who sucks the husband, and then husband fucks boy who sucks Madame. It all ends, like most early stag movies, with a joke: "Let's see the telegraph anyway."

La Ménage moderne du Madame Butterfly (1925-35) is a racist porno version of the opera except that the hero keeps a Japanese houseboy who sucks him off when Butterfly isn't around and who also is fucked by him. When Butterfly is around, having sex with the hero, the houseboy jerks off behind an Oriental screen, watching them.

These gay subplots are based on rigid role-playing, and the conception of active anal fucking as a kind of punishment is all too familiar. Women and gay men seem to be in similar positions in this bisexual universe, with "active" rather than "heterosexual" being the key attribute of the male authority figure. The question of implicit misogyny is



Beach "rescue" scene from a narrative fragment by A T: "just like James Stewart bearing Kim Novak out of the bay in *Vertigo*"

clearly to be dealt with here, and everywhere else in sexual triangle plots, from *Making Love* to *Butch Cassidy*, where a female character functions as a narrative pretext for inter-male bonding. Overt sexism in general was most prominent, not surprisingly, in the "bisexual" films.

There are two possible explanations for the now vanished traces of "bisexuality" in pre-Stonewall pornography. First, gay men were involved in the production of this predominantly straight material either as producers or, more likely I would guess, as actors, and deliberately or spontaneously slipped in the gay twists. There may also have been a gay audience for straight stag films, though I'm not sure how this could have influenced their production. If the producers were gay, the films with the major gay subplots constitute a kind of closet gay pornography: gay filmmakers are retaining the heterosexual pretense out of shame or fear, and slipping in a less significant gay text to respond to their own erotic desire. If this is the case, the now familiar situation of the gay spectator turned on by a male image coded as straight (a la *Straight to Hell*) is an old one indeed.

On the other hand, the gay behaviour appearing in straight stag films could reflect the Kinsey scale, that is, the spectrum of human sexual behaviour along which exclusive homosexuality or exclusive heterosexuality are minority behaviours situated at either extreme. Hence my term "aberration" for the current taboo. In any case, it is no surprise that most of the films reflecting the bisexual norm are European, since fifty years later it is still European films, legit films this time, that as a group most frequently valorize gay, lesbian and bisexual behaviour.

Three

Documents of erotic imagination

For me, the finest treasure of the Kinsey collection consisted of eighteen 16mm film fragments shot in Southern California (and perhaps elsewhere) between the mid-Thirties and the mid-Fifties by a man knowable only as AT, who presumably donated them himself to the Insti-

tute. A skilled cameraman who, I suspect, had connections with a lab, AT provided images that are brighter and sharper than any others in the gay collection. His cumulative work, a combination diary and sketchbook, is the inscription of a very personal erotic imagination as well as a detailed document of a subculture that left so few traces.

AT's films fall into four main categories:

Home Movies. Two of the fragments are simply diary accounts of AT's outings with his friends. This gang knows how to have fun: dressing and undressing, posing and wrestling, sunbathing and dozing off, sucking and nibbling here and there, skipping stones and handstanding, clowning around with the cameraman (offering a cock a drink of beer from a glass), boxing at the camera and tying each other up like St Sebastian, teasing dogs and tug-of-war-ing, pretending to dust the sand off their bodies in order to diddle a little.... Who are these men? Some are photogenic and well-built enough to be models, dancers or actors on the fringes of the Hollywood studios; others look a bit more ordinary. What do they do when they're not at the beach? AT left no record, but one man sports a tattoo of a woman's figure on his arm. Can we assume that when these men are not playing with each other on the sand they are playing straight with the world?

Sex Performance Films. Thirteen fragments belong here, in nine of which a solitary figure (a friend? a model? a recent trick?) strips and poses for the camera and usually ends up masturbating though not always coming. Were the ejaculations offscreen with the filming functioning as warm-up? There are various accoutrements (dildos, motorcycle boots, sailor hat), various settings (a woodland clearing, the filmmaker's shower), various setups (auto-fellatio, laid-back ease while looking at dirty pictures — a perennial motif in the entire film and photograph collection, the model as porn consumer), various light narrative pretexts (the model as nude worker attacking rocks with a pickaxe). A few times a diaristic note attached to the film adds immensely to its interest:

the muscular blond lathering up in the shower is a trick met in a swimming pool locker-room. Hundreds of the Kinsey stills have similar notations and add up to a veritable documentary history of the pre-Stonewall sexual underground (for example, a 1946 caption, apparently inscribed after an interview between photographer and researcher, reads, "(Name of model), Age 16, Ht. 5, wt. 148, Ed. HS 12, Macedon descent, wt. lift., ✓✓, H? Rct when see O' foto," which decoded means that this young short and stocky Greek-American weight-lifter in the twelfth grade scored twice with the photographer, is unsure whether he is gay, and gets hard looking at male nudes). Most of the sex performances indicate that most of today's *Mandate/Blueboy* iconography was already firmly established forty years ago (boots, shaved pubic hair, white undershirt, macho raunch, etc). I felt a kind of time-warp at this startling evidence of a gay culture which Stonewall, far from spontaneously generating, merely brought to the surface.

Four of AT's sex performances depict duos. Some forestall hardcore contact with the clichés of the later muscle-nudies from the Fifties and Sixties such as arm-wrestling and tugs-of-war. Two go all the way, one with ass-fucking leading to a closeup slow-motion coitus-interruptus ejaculation (a post-Sixties hardcore formula that evidently wasn't born yesterday). The other displays smilingly democratic I-do-you-you-do-me fellatio and another interesting tattoo.

By far the most gorgeous of these fragments is a set-piece showing a nimble adolescent playing around the deck of an abandoned sailing ship. He undresses, puts on a swim suit, takes it off, climbs around the riggings, pisses from on high, plays half-heartedly with his cock and then decides it will be more fun climbing the mast, from which there are spectacular bird's-eye views of the deck, the ocean, and the young erotic aerial-ballet star himself.

Candid Camera. One of AT's works is an unclassifiable piece of keyhole voyeurism. On three separate occasions in 1938, he hid his small portable camera under a towel and went to the public swimming pool in San Pedro, the port area of Los Angeles, getting some interesting interiors of the open-air locker-room. Too preoccupied with changing or showering, the models for this film were unaware, though a few jerky camera movements and sudden blackouts suggest that there were some close calls. Different angles, different camera ranges, the lens stands in for the cruising eye of the filmmaker in that eternally hot symbolic locale of furtive glances, the cinematic equivalent of the gay male's closet voyeurism of the straight male. Some of the unwitting subjects are sailors, the most common icon of pre-Stonewall gay mythology, who become walk-on extras in this first documentary of a gay cruising area.

Narratives. Two of AT's films are bare, clean little stories, full of wit and erotic suspense that put today's smut-peddlers to shame. The first, which I've entitled *The Restless Gardener*, stars a parking-lot attendant of nineteen or twenty who is first seen, shirtless, hard at work hoeing. To light a smoke, he rests the hoe handle between his legs. But this gives him an idea: he jokingly jerks off the hoe handle, then takes out and gives his own handle a few tugs. He tries to resume working but has to undress completely to ease the pressure before continuing his dangle-inducing work. Finally, he gives up completely, feels himself up a bit, lies down for some sunning and reading, dresses again,

Tug-of-war from an A T "home movie": playing straight when not playing with each other?



removes his shirt, changes into his swimsuit over his PRT RCT, lies back down for a calming smoke, rolls over a bit, stands up, removes suit, scratches thatch... it goes on and on in a tense escalation of the preparatory rituals of auto-eroticism. Finally, stretched out on his back, he begins to jerk off, the camera leering over his body in closeup and then focusing on the frantic motion as he works to a climax. When it's all over, the gardener does a few handstands to unwind and replaces his suit. The hoeing can wait.

The second story is more sophisticated and complex but includes the same winking play with the structures of voyeurism, desire, and display. A lone man in a butch peaked hat gets out of his car at the beach, undresses with languorous diffidence and puts on his bathing suit. Arriving at the shore, he slowly urinates and diddles a bit. What do you do when you're all alone at the beach? Take off your suit and bury yourself in the sand, all but your head and your cock. But this gets you sandy and hard, so you run into the surf. Meanwhile, elsewhere on the beach another lone nude swimmer is doing free-form interpretative choreography on the dunes, leaping and diving into the sand. He prances into the waves but pirouettes beyond his depth and starts to drown. The first man, who has stretched out for a snooze, hears his cries and rushes into the surf to save him, emerging with the dancer's limp body dripping in his arms, just like James Stewart bearing Kim Novak out of the bay in *Vertigo*. The rescuer lays the body gently in the sand and tries to revive him with artificial respiration, Thirties-style, firm rhythmic pressure on the back and, for good measure, on the buttocks. It may be working, but to make sure the rescuer stretches himself out on the swimmer's back, his own ass thrusting up and down. The dancer seems to be coming to. The rescuer greases up his cock and eases in. The revival will be a pleasurable one. The end.

The three different modes of AT's work — home movie, performance/spying, and fiction/narrative — are distinct, though in some of the fragments they are combined. They correspond to three different aspects of lived eroticism, the cultural dimensions of our sexual practice: community/friendship, voyeurism/display, and fantasy. I feel as if I know this unwitting artist and hope that we will uncover others like him.

Four

New technology; new assuredness

The Sixties saw a huge proliferation of amateur film erotica thanks to the new availability of cheap 8mm cameras and equipment. In an image-oriented society, any cultural minority denied access to the dominant media but having access to image-making technology will create its own alternative images. A similar image explosion making use of still photography occurred in the Thirties and Forties (if the Kinsey collection is any indication), thanks to the universal availability of the family Kodak — it was just in time apparently to document the proliferation of gay culture during World War II that gay historians have recently been establishing (there are hundreds of snapshots of buddies and tricks in uniform, or half out of uniform). In any case, I looked at about sixty 8mm films, almost all from the Sixties. Many of these amateur or artisanal produc-



tions are painful affairs, with unhappy figures in dark sunglasses anxious for their performances to be over. Some have undisputed flair. But of all the filmmakers behind those sixty films, none had more fun than "Ben Dover," a black New Yorker whose "Big D" productions were responsible for seventeen of them.

The Big D Productions are slick, with nice tacky colour and decent production values. They could have been semi-commercial, but my hunch is they came from a well-funded non-lucrative private obsession and a spirited group of friends. The titles and the credits alone often convey the texture of the work: "*Man Wanted*, in cine-bun vision," "Ima Fayget presents Peter Reddy and Ima Hoor starring in *Man Pussy*," "*Hi Dick's Dance School*," "*Sleepless Buns*," "*The Bun Bandits*," etc. Even if the films had not been identified by these hand-crafted titles, it would have been clear that they belonged together from internal evidence: the same trim young participants, the same blue Princess phone always used to summon "help" for the protagonist's horniness, the same Picasso print on the wall, the same curtain jerked across the frame to open and close the story, the same erotic taste (buns, mostly).

Oh Doctor is typical. The young black star, "Iva Crusty Crotch," (whose crotch has been a backdrop for the titles) is introduced in sunglasses and a lurid mauve shirt seated on a sofa looking at a skin mag. Porn within the porn, art imitating life: hundreds of the stills and films I saw used this motif, if nothing else a testimony to the importance of visual erotica in gay culture. A milestone in the evolution of this culture occurs at some undefined point in the mid-Sixties when most of the models stop looking at pictures of women (straightness as a turn-on for the gay consumer) and begin looking at pictures of men. When Big D does take the trouble to specify, it's men. In any case, Iva is getting hot looking. He rubs his chest and his cock through his clothes, then

The Restless Gardener: "bare, clean little stories full of wit and erotic suspense"
Scene from AT's "rescue": revival pleasure

undresses and leaps up onto the sofa with his ass in the air to cool it off in the breeze of a nearby table fan. The relief seems only temporary for he then inserts a huge dildo and the camera zooms right in. The dildo gets stuck, so a fast cab across Manhattan's East Side to the Veterans' Hospital is in order. He staggers into the lobby (another corner of the same apartment) and the receptionist, a young black woman, is vastly amused since she "gets a kick out of these gay cases." Two obliging doctors in phony surgical masks try to extract the dildo without success. Finally it breaks and they get the pieces out. In gratitude, the patient, still spreadeagled on the operating table, sucks off the one doctor and, at the other end, is fucked by the other. The final shot is a rear view of the double insertion, a bizarre image of a six-legged, six-armed beast with some faint resemblance to an Indian Siva. Meanwhile, a good time has been had by all; the actors are relaxed and laughing throughout.

This fantasy of submission to many lips, hands and organs at once operates in a sizeable proportion of those films I saw which were predominantly gay in orientation and which were well enough filmed to have a coherent point of view. There is probably another turning point in our cultural evolution (though this is speculation on a subject still to be researched) when the most frequent operative fantasy changes from passive (the protagonist as insertee) to active (insertor) or to a combination of active and passive, simultaneously, alternatively, or interchangeably — the current model of commercial film pornography. There is probably also a turning point where participants stop having fun on the set as they do for Big D and AT, and in *Surprise of a Knight* and many of the other underground films I saw. The relentless advance of commoditization has taken away, let us say, a certain joy.

Still another turning point is suggested by the sunglasses and surgical masks — at some point during the Sixties they disappear. The disguises obviously reflect a well-founded fear of police and exposure, but they also connote symbolically an aura of shame. At some point during their filmmaking, Big D and friends didn't need them any longer.

One final note pursues the question of voyeurism. Another Big D film has characters spying on each other in their high-

rise apartments with telescopes. At one point, the spied-on character is reading porn and the pattern becomes a layered spiral of looking and being looked at: spectator looks at character who looks at character who looks at images. The voyeur has always been a stock character in porn, both gay and straight, vintage and contemporary. The brothelkeeper looks in five successive keyholes in the corridor and happens to catch five different erotic anecdotes; the Elders spy on Susannah at her bath. Does our anxiety as voyeur-spectator, whether gay or straight, get displaced by our identification with a voyeur inside the story? The difference between this mechanism as it appears in straight male and gay male culture is that in the latter the looker is liable to look back.

Five

From underground to open market

After World War II, the growing concentration of the gay community in the US led several filmmakers to produce films to circulate above-ground on the legitimate market, reaching the emerging gay audience(s) and at the same time meeting the stringent and pervasive requirements of state censorship, often through ingenious circumvention of draining court battles. The best known of these are "art" filmmakers like Kenneth Anger, but the beefcake operators were also involved. Two films from the latter category, from 1954 and 1964, are quite suggestive about this period of growing demands for cultural legitimacy. Both reflect the dissipated compensations of displaced eroticism and the tragic dishonesty imposed by the closet. They reflect also the dissemination of gay culture on a mass basis for the first time, a step beyond the isolated elites and furtive undergrounds of earlier eras. These mail-order films, still produced and consumed in private space, are distributed in public space — the mails — and are thus subject, like the emerging bar culture of the same period, to the imprint of commercialization and of state control.

Greek Gods (1954) came out of the crypto-gay physical culture movement that has left us the most extensive documentation of gay-male culture between 1945 and 1969. The film was produced by the Detroit beefcake studio whose major star of the Fifties was called Bob del Montegue. The film's narrative pretext depicts three bodybuilders lazing around one afternoon with nothing to do. They decide to compare their bodybuilding poses with those of classical Greek statues of idealized masculinity. The gay self-valorization with reference to classical models that we see in earlier elite erotica (Von Gloeden) and sexology (John Addington Symonds and Edward Carpenter) has now filtered down to the level of mass culture. For three successive instances, a still of a Greek statue dissolves into a static but filmic imitation of the pose: Artie Zeller models Hercules in repose. Jimmy Apolo offers Narcissus, and star Bob himself re-creates Apollo. Then the intertitled dialogue relays that it is time for a shower and the frustrated spectator is left to fantasize about Hercules, Narcissus and Apollo sudsing each other up offscreen and admonished to send away to Bob for stills. The anxiety about censorship that led to this painful coyness was concrete. Beefcake pornographers were repeatedly challenged by the Post Office and the courts throughout the Fifties

and Sixties. Each new verdict would advance or delay "progress" toward full-grown hardcore as we know it and love it today. The same year as *Greek Gods*, Los Angeles beefcakemaker Bob Mizer (recently re-popularized by *Straight to Hell* as the presiding genius of *Physique Pictorial* and the Athletic Model Guild) was charged with sending partial erections through the mail, and his model's slightly protuberant but decidedly pendant apparatus was subjected to lengthy official scrutiny.

Ten years later with *Heat Wave* (presented by Kris Studios with Jim Fanning and Luis Speedy Gonzalez), the standard is less furtive, with homoeroticism acknowledged but still indirect. Full nudity is still impossible in above-ground erotica. A young man in towel and posing strap admires himself in the bathroom mirror before setting the alarm and going to bed, stretching languorously out on the sheets for the hovering camera. But he can't sleep and, like his cousins in the stags, telephones for help. His buddy arrives, tall, blond and in a tank top. They sit down and read a while, then decide to wrestle together in their posing straps — an opportunity for several discreet anatomical zoom-ins — before relaxing with a beer. Sleep will presumably come easier after a bit of exercise.

The leap from *Heat Wave* to Seventies-style hardcore commercial porn à la *Boys in the Sand* (1971) owes very little to the ideological impetus of the post-Stonewall gay movement. This leap relied more on the surfacing and transformation of cultural traditions previously underground, a surfacing due to changing audience structures in the increasingly concentrated urban ghettos. The individual isolation of the mail-order consumer in his private space is replaced by the collective theatrical audience of the modern-day ghetto, whose claims for the public cultural space to which males are entitled in patriarchal society are substantially fulfilled (though constantly threatened by police and censors, and circumscribed by ghetto boundaries). This shift is also a part of the parallel explosion in the commoditization of sexuality throughout patriarchal-capitalist society at the same time, but that is another story.

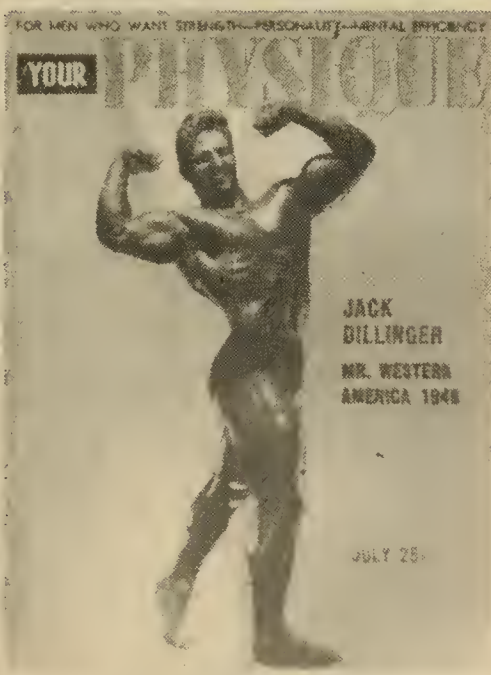
Conclusion

What can be said in conclusion, except that the foregoing five sketches merely scratch the skin of the matter? The Kinsey Institute, understaffed and underfunded, could not be expected to do our historical and archival work for us even if they did realize the vital pertinence of the treasures they have lying on their shelves unattended. North American gay and lesbian archives should establish a coordinated policy with regard to audio-visual materials (among all the other urgent jobs they are already doing so well), because of the special problems films pose with regard to funding, collection, preservation and availability. The Kinsey collection, and others like it, must be tapped and made available to us, and the hundreds of films that surely exist in individual closets must be searched out and preserved before it is too late. Kinsey, admirably, has done essential groundwork in saving some of our pornographic cultural heritage, but now we must take over. The films, after all, belong to us. □

Note: Thanks to Joan Brewer, Bill Dellenback and the rest of the Kinsey staff for their invaluable help. Unless otherwise credited, all photos are courtesy of the Kinsey Institute and may not be reproduced without permission.

Beefcake with no labels attached

I first encountered *Physique Pictorial* in 1960. Several issues were thrown amongst the magazine collection of Top's Barber Shop, hidden behind a variety store on Queen Mary Road in Montreal. The six barbers were — or so I vaguely remember — not the least bit embarrassed at having



Bob Mizer's *Physique Pictorial*, 1963; Joseph Weider's *Your Physique*, 1948: excused as art or physical culture even when blatantly erotic

publishing *Muscle Power: The Body Builder Magazine* and *Your Physique* ("For men who want strength — personality — mental efficiency") since 1939; both managed to satisfy the two audiences. But by this time he'd gone on to publish obviously homoerotic magazines like *Demi-Gods* as well. George Quaintance, the painter/photographer of gay iconography (whose postcards of cowboys, sailors and Greek soldiers are now famous) was *Your Physique's* art director in 1948, and in fact later moved on to *Physique Pictorial*.

Physique: A Pictorial History of the Athletic Model Guild, just released by Gay Sunshine Press, was to be the first retrospective of a single physique company. Beware! The subtitle tells it all — what you get for \$18.95 (US) is eighty-eight pages of photos and (only) three pages of text, in which Timothy Lewis gives a very brief sketch of the Guild's history.

We find out that in Los Angeles in 1945, editor Bob Mizer and two friends decided to enter the mail-order physique field, using things like washtubs and vacuum cleaner hoses as makeshift photography equipment. At that time, apparently, LA claimed its share of eager boys and anxious kids just dying to be discovered. "Bob," Lewis writes, "did all his initial recruiting personally, visiting local gymnasiums and muscle beaches, setting up his tripod in the athletes' sporting hang-outs.... Flattered with the attention, men and boys were quite willing to flaunt their athletic prowess for the camera." Disappointment set in as few made it in the harsh competition, yet many stuck out the years in the California sun. Lewis gets it right when describing the models as "dedicated bodybuilders... husky men muscled by hard labor, movie star hopefuls, drifters and an assortment of boy-next-door types." Lewis claims that the magazine featured a healthy variety of

types of men, unlike the muscle-bound and over-endowed models in modern soft-core magazines (though the boys next door to me never looked this hunky!).

Until the late '60s, the territory for erotic male imagery was divided between under-the-counter hard-core publications and the relatively "innocent", physique magazines. But the latter faced serious competition when mainstream magazines like *Playgirl* and *Viva* began providing unabashedly erotic male nudity; perhaps because they were catering (officially) to a heterosexual clientele, they were not subject to the stringencies magazines like *Physique* were forced to adhere to. The later emergence of straightforwardly gay erotica like *Mandate* and *In Touch* proved to be the last straw. *Physique Pictorial* has now become nostalgia.

Alan Miller □

Bud Counts of the Athletic Model Guild in a Bob Mizer shot from the Forties: "movie-star hopefuls, drifters and boy-next-door types"



these things about, let alone that a young boy would be flipping through them.

Homophile publications such as *One* and *Mattachine Review* were available in the '50s and '60s, but were usually considered too political or too obvious (and of course not racy enough) for most gay readers. Even when blatantly erotic, physique magazines were excused (one is not sure how successfully) as works for those interested in bodybuilding, art or nudism — anything to avoid labels being applied to the purchasers.

In the late '50s, there was a definite parting of ways between "physique" and serious muscle-building mags. In Montreal, for example, Joseph E Weider had been

Arthur Bressan is a filmmaker best known for his 1978 film *Gay USA*. He's also made four porn films in the last ten years. *Passing Strangers* (1974) was an international hit, and *Forbidden Letters* was shown at the 1980 Berlin Film Festival. Porn was about the only genre in which Bressan could work easily as a gay filmmaker in the 1970s.

But last May 27, he celebrated his thirty-ninth birthday with the first screening of his newest work, a feature-length black-and-white picture called *Abuse*. It is a film which is so explosive, so controversial, that thirty-four distributors have rejected it, along with the juries of the New York and Chicago Film Festivals and the Museum of Modern Art's New Director's Series. "The unanimity of the reaction was astounding," says Bressan. "The universal verdict was: 'a powerful, honest and devastating film but there's no way we can touch it.'"

Finally in August, Promovision International (the New York company which brought North America *Taxi Zum Klo*) signed *Abuse* for distribution and began looking for theatres. The picture's world premiere will take place in February at the Berlin Film Festival, and it will be shown at Cannes in May.

Abuse is a film about child abuse. It is the story of a fourteen-year-old boy named Thomas Carroll (Raphael Sbarge) who has been violently assaulted by his parents for six years. After one particularly bad session he goes into convulsions and is taken to a hospital. Lying in the recovery room, Thomas returns to consciousness and sees two men standing behind the observation window. One of them is Larry Porter (Richard Ryder) a thirty-two-year-old filmmaker doing a documentary on child abuse for his masters degree at the Horton School of Social Research. The other, Dr Bennett, an intern (Steve James), is sure that the kid is being abused. He won't report it because it might endanger his career. Instead he has called Larry, who he knows is working on the film. As Dr Bennett talks, Larry turns and looks at the boy through the window. The boy opens his eyes. He sees the T-shirt Larry is wearing: "Abused? Call..." Their eyes lock.

How they eventually get together is part of the story, but when they do it doesn't take long for Thomas to ascertain that Larry is gay. Thomas is also gay. Much later Larry asks Thomas, "When did you know about me?" Thomas tells him, "When I saw you in the hospital. That's why I phoned you." Larry is surprised. "I thought you phoned me because you wanted to be in my film?" Says Thomas, "Oh that too. But..." and then Thomas kisses Larry.

That's the kind of stuff of which controversial and explosive films are made in this day and age.

Thomas is bright and articulate and willing to be interviewed. They start to meet once a week. Thomas begins to help Larry with his film, and Larry proceeds to show the film-in-progress to students and his faculty advisor, Prof Rappaport (Jack Halton) at the Horton School. In less talented hands, the structure of a film set within a film, like novels within novels, tends to be self-indulgent. Here, it allows Bressan to move unobtrusively — at times brilliantly — from drama to docudrama to pure documentary, drawing a powerful profile of child abuse in America.

A social worker named Kathy Logan (Kathy Gerber) who runs a home for battered children, is one of the "professionals" Larry has consulted in the making of his film. She states that "last year

in America, there were 4,000 deaths, 65,000 sexual assaults, 200,000 beatings and that's just the tip of the iceberg."

The issues raised by child abuse are not merely issues of physical violence. Children are confronted by a complete lack of power. Thomas tells Larry, "I can feel it coming.... I want to run away but that's crazy, there's nowhere to run to, it only makes them madder...."

Distributors and film festival juries who screened and rejected *Abuse* make the somewhat suspicious claim that it is not the homosexuality which make the film too hot to handle, but rather the graphic portrayal of violence. In the opening scene, Thomas's parents catch him drinking milk from a carton. They make him drink it properly from a glass and get angrier when he spills some of it. The scene bears an eerie resemblance to the surrealism of Kenneth Anger's *Fireworks* stripped utterly of erotic release, and with the symbolism of the milk turned upside down. In *Fireworks* the milk is cum and balm to the dreamer's wounds. In *Abuse* milk is milk, and everything which that implies, and when Thomas is beaten to the point of convulsions, he pukes it out.

All the abuse scenes have a surrealistic quality about them. They begin with premonitory music (scored by Shawn Phillips), an alien presence intruding into the boy's life. The confrontations are filmed from Thomas's point of view: the camera becomes his eyes. He is, in alternate scenes, beaten, slapped, burned and drowned (not in that order). There is a jarring contrast between the level of violence and the calm, collected manner in which it is inflicted by his parents.

"When I set out I thought it would be easy to do movie violence through cuts," says Bressan. "I saw it as a technical problem. I interviewed a lot of people and one woman told me that every Friday her daddy would come home drunk, beat her up and the next morning make her breakfast. This went on, she said, for five years. I thought, 'What is it like in year three?' It was no surprise. The pain is never the same, the hurt is always new, but he beat her up exactly the same way. They got into it. It was a *ritual*. That was the key word.

"So I asked the actors to be violent without being emotional, which made it very unlike typical movie violence. It was hard for the actors to trust me, and even the movie crew resisted. But I had to unmovie it to make it seem real."

Bressan has been showing *Abuse* in private screenings in large theatres in New York, San Francisco and Boston, and listening to the audience react. There are palpable gasps during the abuse scenes, and sometimes heads are lowered. Bressan has faced vehement criticism for the explicit violence.

But after some of the screenings, something began to happen for which Bressan was quite unprepared. Two or three people would lag behind. Then they'd approach him when the crowd had gone, congratulate him on his film and, *sotto voce*, confide that they had been abused as children. "In all my calculations, in all my arrogant plotting, I hadn't anticipated it as a coming-out thing for an audience of abused people." They tell him that in his movie, "the violence was very real."

Bressan wrote the screenplay for *Abuse* in the summer of 1980, and based it on a true story. He met the original Thomas Carroll in 1975 and rescued him from his family by fleeing to the west coast — a solution Larry Porter considers in the film. "But," says Bressan, "the heart and guts of Thomas was me. I had my first sexual experience when I was nine, and

Arthur Bressan's new film is a direct challenge to the myth that gay men are the biggest danger to children. And it works. But you may never get to see it.

ABUSE

AN ARTICLE BY ROBIN HARDY

for five years I looked for older guys. I wanted them, but the problem was to go back for a second time, because it was dangerous for them. The film is not a romantic fantasy. It's about a need and that need is in a lot of people regardless of their sexuality."

Thomas and Larry have their first and subsequent meetings on Sunday mornings after Thomas finishes delivering papers. Larry waits for him under a bridge near a river. When they meet for the first time, the acting is stylized and contrived. The audience feels as uncomfortable with the scene as Larry and Thomas obviously feel with each other.

"The first twenty minutes of the film, the kid doesn't say a word," says Bressan. "It's basically a silent movie for him, partaking of a film style which died in America in 1931 or '32." As Larry and Thomas become friends, the acting style relaxes.

Thomas takes the initiative in ascertaining whether or not Larry is gay. Thomas also takes the initiative in seducing Larry. It happens in what is, for homosexual men, a highly eroticized setting — a public washroom, amid the sound of flushing toilets, the backdrop of urinals and men walking towards the cubicles. Larry and Thomas are standing by the sinks, Thomas reaches for a paper towel and.... The entire scene is filmed without cuts from behind the mirror, where the vice squad, not a movie cam-

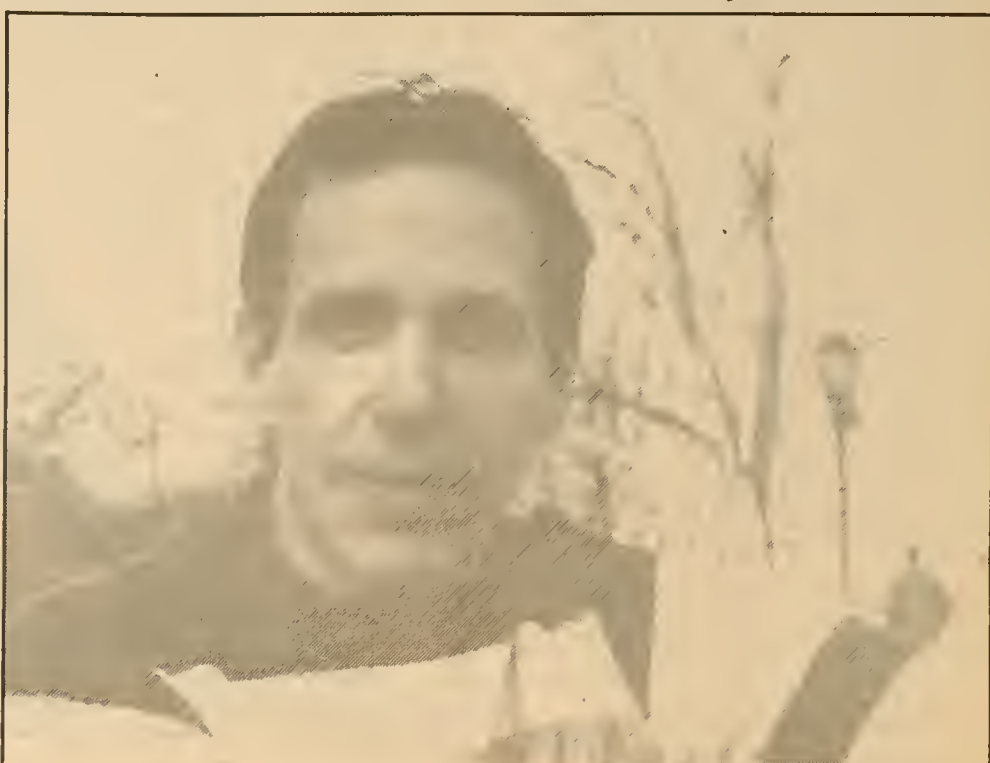
era, is the usual ambuscade.

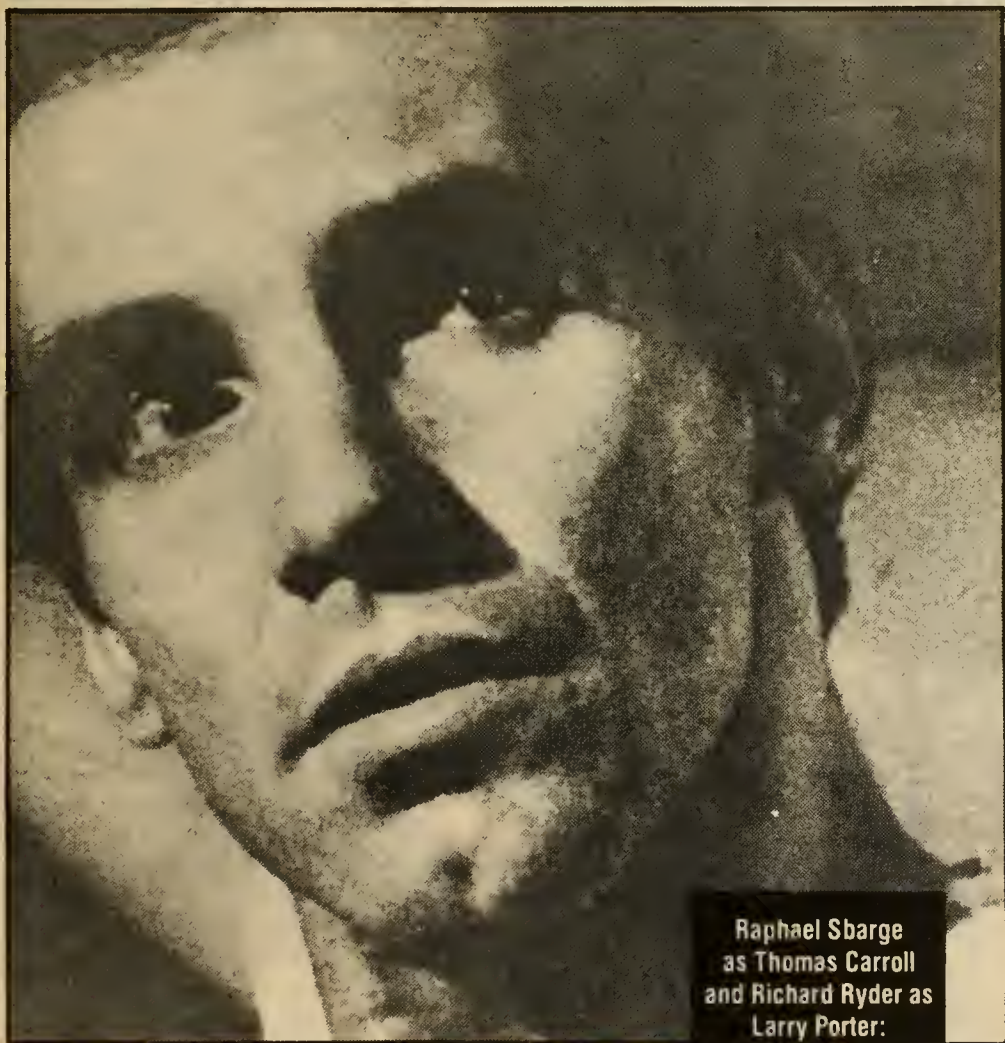
The last time Thomas and Larry meet at the bridge by the river, Thomas's wave to Larry is very different from the stylized and nervous gesture of their first meeting. "I wanted the audience to know from the difference between the first wave and the last wave how a person changes when he has someone to love him," says Bressan.

But not all is romance. Larry Porter, despite his charms, is not a completely sympathetic character. After viewing the first interview with Thomas, Professor Rappaport calls Larry into his office. He urges him to drop the boy from the film, not merely because of the potentially scandalous situation for the school, but also because "It's unethical, it's truly abusive to the boy. If you know a child is being abused, you're morally bound to report the parents and help." Rappaport is not only voicing comments which people made to Bressan while he was making the film ("Drop the boy and you'll get your film distributed") but is also setting Larry up to defend his exploitation of Thomas.

Larry replies rather arrogantly, "Says you. Knowing about child abuse and proving it in a courtroom are two different things." The defence is not without substance, but it's clear Larry is preoccupied with the opportunity to film an abuse case in progress. "It's no great perception that in the first thirty minutes

Director Arthur Bressan, Jr: "vulnerable and a little anxious" awaiting the verdict on his film





Raphael Sbarge
as Thomas Carroll
and Richard Ryder as
Larry Porter:
working together
on a film within
a film



of the film Larry is exploiting the kid. It's that *Medium Cool* question. If a journalist sees an accident, does he help the victim or take a picture first? The issue is crucial to the film and it's not toyed with."

But the abuse cycle, in which adult and child can both become unwitting accomplices to the child's victimization, begins to act itself out in Larry's relationship with Thomas. The question of degree rears its head: what constitutes child abuse? — physical violence? or rendering the child powerless by not allowing him to make his own decisions?

Ultimately, Larry has to realize the extent of his involvement with Thomas and take responsibility for the chain of events which has been set in motion. This transition in Larry's character begins one Sunday morning when Thomas doesn't show for his appointed rendezvous. Larry is anxious, terrified that Thomas might have become another abuse statistic. He cannot go to the boy's home, or telephone. He decides he will "kidnap" Thomas and run away with him, assuming that that is what Thomas wants.

But when he turns to his friends for help, he finds that they turn on him. One asks, "How do you know Thomas hasn't made all this up?" Kathy Logan says, "I know, you're thinking Thomas is different. Larry, they're *all* different!" At the hospital, Dr Bennett accuses Larry of dragging Thomas into his "own homosexual fantasy world." Larry pleads, "But maybe this time his parents have gone too far!" Dr Bennett replies, "You certainly have."

Later, in a dream sequence, Larry sits in a theatre watching a film of himself and Thomas kissing and hugging; then their passion becomes more violent, until Larry is shaking and strangling Thomas. He has reached the point where he not only recognizes the degree to which he has exploited Thomas to make his film, but he also feels angry with the boy for getting him involved.

Not only does *Abuse* portray the complexity of Larry's situation, it also manages to express a number of differing points of view about Larry's actions and about the predicament of battered children. Once again, Bressan's decision to make a film about a film serves him well.

As Larry Porter's documentary is being made, it must be shown to a number of students at the school. Professor Rappaport explains, "It's those six students with their politics, rhetoric and religion that are going to vote yes or no on your film." In a similar way, the audience, with their own opinions about the rights of children, will judge *Abuse*. As Larry's and Thomas's story becomes romantic, the film gives Kathy Logan, Dr Bennett, Professor Rappaport and others the chance to express the many points of view which people in the audience have.

"Some comments which friends made about the script were so widespread and heartfelt they had to be real concerns," says Bressan. "So I put them in the movie. It enfranchises the audience, who hear their point of view coming off the screen and have it validated." It is, in fact, a brilliant solution to presenting radical material to reluctant viewers. Larry Porter can accept or reject what others tell him, but he must at least deal with the issues they raise.

Unfortunately, this didn't help Bressan sell his film to distributors. "Part of my chagrin is that I don't know of any other film which presents other points of view as articulately as mine does," says Bressan. "If I had wanted to be propagandistic, I could have really gone for the jugular."

Early in the film, when Larry is first introduced, he is in front of the students at the Horton School defending his presentation of "stereotypes" in a series of street interviews he has filmed. He says to them, "The only thing that really counts for me is whether or not the scene works. Does it move you? Make you think, feel, laugh, cry, get mad, or fall asleep? It doesn't matter if you've seen it in Charlie Chaplin or *Charlie's Angels*. In film, everything is a cliché until it works again."

Clichés are instant feelings in brightly-wrapped packages designed for express delivery. Not only do they allow us not to think, but our range of feeling is defined by the limited selection we are offered. To make *Abuse*, Bressan wrested from the lexicon of popular entertainment the clichés of romance, surrealism, expressionism, the clichés of documentary formats and even the cliché of a film about a filmmaker making a film. He has woven them together and applied them for the first time to the issues of child abuse and intergenerational sex. He has made it work so powerfully that instead of throwing instant feelings at people (and risk knee-jerk reactions), *Abuse* communicates radical issues seriously in an innovative, entertaining way. It comes off like a black-and-white Hollywood suspense thriller laced with elements of the cinema noir.

"*Abuse* is a story movie," says Bressan. "But there has never been a film about Thomas's and Larry's story before." The film is, on one level, an eloquent plea that the rights of children be recognized. On another level, it is the most articulate response made by a gay artist to bryantism, the doctrine that it is homosexual men who abuse children.

Just before the conclusion of *Abuse*, Larry Porter's documentary deals with possible solutions to child abuse. There is no single answer, but Bressan wants the words Kathy Logan speaks to stand for his film. "Right now there are kids taking their licks, being abused and learning how to be the abusers of the future. Parents don't own a child. They give it life but it doesn't belong to them. The child belongs to the child."

That expresses a sentiment for a more perfect world, but it does not offer Larry and Thomas a solution to their immediate predicament. Larry Porter's solution to Thomas's problem will be criticized. People are wont to ask, is it realistic? and what happens next? "No one asks these questions about *Casablanca* or *The Graduate*," Bressan points out. "Gay writers and artists are made to be rather hypersensitive about how to end their work."

The people who have seen *Abuse* at the private screenings love it or hate it, resent it or are moved to tears. It has attracted rabid criticism and fierce praise, passionate defence and virulent attack. All of which Bressan takes in stride. "It means the film is working. No one has been bored by it."

Waiting for the Berlin premiere of *Abuse*, Bressan feels vulnerable and a little anxious. Despite the film having a distributor, more than a few theatre owners are reluctant to show it. The timing has to be right to catch the public's attention, too. If *Abuse* receives good notice in Europe, it will be easier for the film here.

The difficulty for gay artists like Arthur Bressan has never been to produce good art. It has been to produce "gay art" which is so good it cannot be ignored by the predominant culture. Only a few have succeeded in the past. Arthur Bressan and *Abuse* now await the verdict. □

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COME OUT AND SING WITH US - GET INVOLVED!

What keeps Ruth Dworin producing concerts? Edna Barker finds out

Music, money, politics and lipstick

Remember women's music in Toronto five years ago? Four? Three? Remember the concerts? The plays? The productions? Are thousands of performers springing to mind? Are memories of sold-out concerts dazzling your eyes? Women thronging the aisles, women on the stage? Women mixing the sound? Does this sound like dreaming? It is.

For years, women's music in the city was limited to the occasional impromptu performance at the now defunct women's bar, the Fly-By-Night, the rare event at the University of Toronto — and the constant reminders that women performers were *out there*. In Vancouver, in Montreal, at Michigan, in Buffalo — but not, for some reason, in Toronto.

Then, about two and a half years back, all that began to change. It started, for me, during a weekend trip to Kingston. I'd gone to visit friends, to catch up on the local news, to fill my friends in on the Toronto gossip. But they weren't interested in the gossip — instead, they all wanted to know if I had my Holly Near tickets yet. Holly Near in Kingston? How come we couldn't get such class acts in Toronto?

But the concert was in Toronto. I had assumed Toronto was a women's music desert for so many years that I hadn't known what all the women in Kingston knew. And could I get them all tickets?

I did. The concert — one of the first produced by Ruth Dworin — was a smashing success. And Dworin, encouraged by that success, began to put together a production company that would bring women's music to the city.

Womynly Way Productions — Canada's only women's-music production company — came into being in September 1980, and the feisty three-woman company, with Dworin at its head, has produced sixteen shows since then, with the help of four or five other women who give considerable time, energy and commitment. From local success stories (CT & April packed Innis Town Hall last spring) to big-name Canadians (Rita MacNeil, Heather Bishop) to international stars (Holly Near, Teresa Trull); from west-coast jazz (Alive!) to east-coast avant-garde theatre (Spider-woman), Womynly Way has been responsible for providing the women of this city — and probably all of southern Ontario — with a gamut of brilliant performances. From a tiny office in the basement of an old church at the corner of Spadina and Bloor, Womynly Way Productions rents the halls, books the performers, finds places for the artists to stay, arranges radio, television and newspaper interviews, sends out press releases, delivers media kits, sticks up posters, finds people to provide child care, and arranges for interpreters for the hearing impaired.

So who is Ruth Dworin and why is she doing all this? (And, not incidentally, how come there are always so many men at her concerts?)

Why do you do this?

Well, it sure ain't for money. When I was making my life choices I realized that I had a social conscience, and that



Dworin with assistant Karen Morgan: "the shit I heard about Teresa Trull's lipstick!"

political work was mostly what I wanted to do. So I've done that in one way or another ever since I was sixteen or seventeen. At a certain point I realized how much music had influenced my politics. I first found out about feminism from a women's workshop at the Philadelphia Folk Festival. I might have been introduced to feminism; I might have heard about it before; but it was something

that didn't touch me. But hearing British folksinger Frankie Armstrong sing "I'm going to be an engineer" totally changed my perspective on things.

At a certain point I made a decision that I didn't want to be just a consumer of these things. I felt it was really important that they continue happening, and I knew there was never enough energy to make them happen. I wanted to help the process along.

I tried producing concerts and holding a full-time job and it doesn't work. You need to be able to produce full-time to do it right. And I need to make my living. There are some people who believe you shouldn't take money from political work — it has been an issue in the women's community. If you do political work, you should do it on a volunteer basis. But I need to be able to produce concerts full time, and I live too close to

the edge financially. There's a certain amount of stuff that I do for free because there's a certain amount of stuff that has to be done in the community, but there's a certain amount of stuff that I have to get paid for.

You publicize your events in the so-called "straight" press, on the CBC and so on. And your concerts attract a really mixed audience. What about the lesbian-feminist community? How do they respond to the concerts? A lot of the performers you bring in are concerned not only with women's music but with outreach.

Outreach politics, coalition politics. Yeah, that's very true of what's happening in women's music today generally. And it's also a very concrete decision of mine — to work with performers who are interested in that outreach.

The basic audience at Womynly Way Productions, the people who support the shows, are the lesbian feminists, who already have a politics developed. But if outreach is one side of the coin, sustenance is the other. Right now there is no place in Toronto that is a comfortable environment for lesbians to get together and enjoy themselves. The concerts are gathering places. People can get together, socialize, see their friends, see that there's this wonderful dyke up on the stage — a role model — saying, "Yeah, who you are, what you are is okay."

But I walk a real thin line. The lesbian community seems to demand that performers remain politically correct, and they have a particular set of standards for those performers. You wouldn't believe the shit I heard about Teresa Trull wearing fucking lipstick on stage. Can you imagine how boring it would be if everybody who got up on stage looked exactly the same? A performer's feminism is still there. It's the foundation for everything else she does; it always shines through. Some performers wear lipstick

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Holly Near: disarming division

Who is Holly Near and why is *People Magazine* saying all those interesting things about her? How can a woman whose politics are more famous than her songs make such an impact on a concert stage? And how did she get on the stage in the first place?

The last question is easy — Near first encountered the limelight at age seven. She is known around the world as a dazzling feminist singer, one whose musical touch is gentle but whose personal ethic brooks no argument. That her songs remain gentle is to her credit, as they deal with hard-hitting issues — lesbianism, feminism, Third World issues, and nuclear disarmament. It is on the strength of her beliefs about the nuclear issue that she launched her latest tour, which brought her to Toronto in October.

The ticket I bought for Near's concert at Convocation Hall depicted a smiling woman and the words, "Be Disarming. Challenge The Nuclear Mentality." I now confess, a little uneasily, to feeling a sort

of knee-jerk suspicion upon seeing this, wondering whether I was in for a very long evening (if you catch my meaning). As things turned out, I was wrong. I had a wonderful time. I leave it to Holly Near to sum up my misgivings (which she has done better than I can): "I don't really want to go and hear a concert that has songs that have 7,000 verses about fuel rods, songs that are endless political or technical rhetoric about the enemy." Clearly, though much is made of this woman's smile (I couldn't help but notice), it is her attitude that is truly "disarming."

Near is something of an institution in women's music. A glance at her biography, however, reveals a varied background and betrays the fact that her ambition at one point was to be an actress rather than a singer. She appeared in several movies (most notably *Slaughterhouse Five*), on television shows (episodes of *The Mod Squad* and *The Partridge Family*), and performed in the Broadway

musical *Hair*, though she is perhaps best known for her association with the Weavers, a folk group. Notwithstanding these aberrant (and curious) forays into prime-time banality, Near has always been a performer whose recognition of the power of the artist has led her to clarify and assume responsibility for her own politics. But what is most striking about her is not the particular positions she takes (pro-disarmament, lesbian-feminism and so on) but the way in which she takes them. While Near is unquestionably a woman of substance it is still her style that is most illuminating. If the "medium is the message" then the message comes through clearly: co-operate.

Near is a convincing proponent of coalition politics: her main concern is to reach as many people, as many *different* people, as possible. After all, one cannot establish an alliance without first making contact. Ever sensible, Near eschews labels that might alienate people whose orientation, rhetoric and political understanding are different from her own, preferring not to be billed in advance as a "lesbian" or "feminist" performer.

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Holly Near continued from previous page

Near explains that, in a similar way, she would not walk into a room full of people she didn't know and "right off the wall, say, 'Hello, I'm a commie-pinko queer. What's your name?'" Although sometimes criticized for this tactic (viewed by some as a cop-out), Near points out that it is "the mainstream press that can give us access to college students and new people who are becoming aware of issues." Because these people generally don't understand the meaning of these labels, which are "shortcuts to very complicated ideas," their potential to alienate outweighs their usefulness. Just as soap marketers will call their product by any name (including No-Name) as long as it sells, Near prefers to at least get people out to her concerts, to try the product, as it were, claiming that it is easier to persuade them to listen once they are there. She says, "I'm proud of these words and these movements, but I don't feel so attached to them that I feel it's necessary to use them if it will hold us back rather than take us forward."

There are those for whom "coalition" is a dirty word, those who think that it is merely a euphemism for selling out the purity of one's ideals for the sake of apparent, momentary expedience, or worse, that it inevitably leads to collaboration with one's own oppressors. This is an argument that, particularly on a purely theoretical level, it is quite possible to make. Hostages, for example, often end up sympathizing and identifying with their captors — the so-called "Stockholm Syndrome." In the same way, it is argued, women who co-operate with men, or lesbians and gays who co-operate with straights, will quickly find the tables turned against them once the immediate goals of the coalition have been achieved. Thus, while ostensibly equal partners in a common struggle, they will in fact become agents of their own oppression. This is a persuasive argument, one that lesbian feminists are particularly sensitive to and one that cannot be dismissed with impunity. But it begs a troublesome question: in the "real world," where changing attitudes and institutions is



Near: above all, "learn and integrate"

a plodding, monumental task that can be likened to mountain-moving, how much can one group alone, no matter how strong its convictions and how pure its ideology, hope to accomplish? Further, as Near points out, our mistrust of one another is often fuelled as much by ignorance and misinformation as it is by a healthy, wary sense of our own best interests. Obviously, groups can't run around naively and indiscriminately seeking alliances with other groups for the sheer sake of it, but when aims and basic orientations are compatible it is simply good sense to combine forces to realize those aims — and perhaps learn from one another in the process.

If this outlook sounds (and it is often dismissed as) naive and simplistic, in practice it is neither. For those of us mere intellectual mortals who are still trying to figure out whether we can shave our armpits while at the same time maintaining our feminist integrity (What? You say this question does not keep you awake at night?), the scope of Near's interest is overwhelming. Clearly, if you wish to practise outreach politics you will have to climb down from your little soap box and stop ranting long enough to listen to what others have to say. Once you have done this, you will no doubt

notice that there are hundreds and hundreds of other causes, other oppressions, other issues; whereupon the temptation to scurry back to the security of your particular soap box (indeed, to hide *under* it) will be strong. Near comments on the difficulty of assuming responsibility for her own political education: "It seems every year something came along that posed a monumental task to move through — from just being a good liberal to becoming a really sensitized participant." Moreover, once one has attained a reasonably sound sense of the "big picture," this level of awareness must constantly be maintained: "That's not to say there won't be ten thousand new things I'm going to have to deal with!"

Realistically, however, many of us have neither the time nor the inclination to familiarize ourselves with every issue that comes along, let alone to understand those issues at a more or less sophisticated level. It is even possible to argue that to seriously attempt to do so would be counter-productive — there is much to be said for specialization. But there is something here of the difference between the spirit and the letter of the law. What is important is not to know everything, to have a defensible stand on each and every issue, but to keep an open mind; to maintain a willingness to engage in dialogue with others when circumstances permit; to be able to say "I don't know" and acknowledge gaps in your understanding without worrying about looking stupid. And above all, as Near insists, we must "learn and integrate. Learn and integrate."

Near herself personifies this energetic and eclectic approach to making sense of the human condition and maintains that there is "a community of people who may not agree on everything, but have a common belief system that has something to do with humanitarianism." Ultimately, she says, this belief system supplies enough common ground to allow us to make a stand. As much of the foregoing is intended to suggest, two things remain to be stated outright: first, that it cannot possibly be all that simple; and second, that it is.

Kathryn Sword (from an interview by Maureen McReavy) □

Ruth Dworin continued from previous page

or makeup to produce a certain image, something for the stage. It doesn't mean they're not producing a good feminist image.

I don't think lipstick is indicative of feminism. I know people who are ardent feminists who wear lipstick or nail polish or who get permanents in their hair because it's what makes them comfortable. They've gone through the analysis of how society oppresses them and they're not doing it for society's reasons, they're doing it for their own reasons.

What happens when you put on a concert? They seem to be always sold out, very well organized.

When people come to these concerts, they see smooth, well-produced events. The hall looks like it's packed, and they think we're raking in money hand over fist. But there's maybe two hundred people there and I've been careful about the way the chairs are arranged. The political feminists think we're making a profit off the back of the community, that we charge too much for the tickets.

What they don't know is that we lost \$400 on Meg Christian, we lost \$500 on Teresa Trull, we lost \$350 on Margie Adam, we lost \$1,000 on June Millington, we lost \$300 on Tracy Dow. We made \$75 on Kate Clinton, we made

\$125 on Spiderwoman and we made \$100 on Alive! We lost about \$250 on CT & April.

Those figures don't balance. We're not making money hand over fist. We're not this big organization. Some people know we have a government grant. But they don't know it doesn't pay the concert expenses. It's not allowed to. It pays minimum-wage salaries for three of us and it covers the rent on an office. We're no longer working out of my mother's living room, which used to drive her nuts. But the concerts still lose money.

We really need a larger audience. I need to reach out to those women in Scarborough who don't know anything about women's culture; I need to reach out to women in women's studies classes in the universities. I need to reach out to men who are feminists.

I really need for my lesbian-separatist audiences not to be nasty to the men who come to my concerts. Because when that happens it makes the men feel uncomfortable, unwelcome, and they don't come back. I want those men at the concerts. I want those men to be learning and seeing and growing. There's no point in always preaching to the converted.

What about women-only events as a fantasy. Is it feasible?

Women-only events have been dying a

lot lately, economically. In terms of fantasy, if all the heterosexual feminists who felt comfortable in a women-only environment — and a lot of women who are heterosexual and clearly feminists still can't feel comfortable in a women-only environment — and if all of the lesbians who ever go to anything came to my concerts, yeah. It would be feasible.

But when I put on a concert, I'm trying to do two things. One is to provide the meeting place, the sustenance, the emotional support for the lesbian-feminist community. I know I need that! I wasn't getting enough of it in Toronto. But the other thing I'm trying to do is outreach — to attract the broader audience, to make some of those people politically aware.

I see these concerts as a beautiful vehicle where the women can get what they need emotionally, the men can get politicized, and it doesn't hurt anybody. It doesn't take extra energy from those who are at the concert to have those men sitting there at the same time.

For women who feel like they need women-only space, that's wonderful. I need women-only space too. I'm real happy when somebody organizes those kinds of things and I go to them. But that's not where my economic survival is right now, and that's not where my political work is right now. □

Pasolini: envisioning a world worth living in

Pasolini: A Biography by Enzo Siciliano. Random House, 1982. \$25.50

Pier Paolo Pasolini's reputation in North America is founded almost entirely on his work as a filmmaker, particularly his medievalist trilogy of box-office hits: *The Decameron*, *The Canterbury Tales* and *The Arabian Nights*. In Italy, he was a central and very public figure in twenty-five years of post-war intellectual life. Besides his work in film — which came toward the end of his interrupted career — he wrote poetry and novels, worked in theatre, social criticism, political theory, social linguistics, and was a journalist. That more of Pasolini's prodigious output is not known, or even available on this continent, is due in part to the vagaries of film distribution and book publishing. Virtually all of his work is available in Spanish and French translations; in English, not even Grove Press have seen fit to reprint the two Roman novels *Ragazzi di vita* and *Una vita violenta* since his death in 1975, and Random House has only this year issued a collection of poetry. But Pasolini's unfamiliarity here is surely due as well to the complex nature of contemporary Italian society and Pasolini's responses to it.

A decent biography could have done much to re-introduce Pasolini to North America. But Enzo Siciliano's *Pasolini*, a bestseller in Italy, will largely disappoint the reader who is looking for a sense of Pasolini and the social context of his work. Siciliano, a friend and colleague of Pasolini's, has written a belaboured volume that purports to be a literary and intellectual overview of the artist's life and times. If that's all you want from a biography — if you're content to have distant and often orthodox psychologizing stand in for any emotional sense of the subject — you'll still find *Pasolini* tough going unless you already know something about Italian Fascism and Italian letters, and have a sense of Marxism and Catholicism as the twin dominant forces in Italian intellectual life. You can't begin to come to terms with Pasolini's work without some familiarity with this history; but, perhaps understandably, Siciliano's book is not the place to begin.

Siciliano begins with an Oedipal reading of Pasolini's childhood: a close attachment to his mother, who came from a rural petty rentier family; an antagonistic relationship with his father, a Fascist and an officer in the Carabinieri from an impoverished aristocratic family in Emilia-Romagna, where Pasolini spent much of his youth. During the war and the liberation, Pasolini lived with his mother in her homeland of Friuli, an autonomy-minded region in the extreme northeast of the country. It is here that he reconstructs and mythicizes his youth, and we see created one of the matrices of both his politics and his art. Pasolini sentimentally allies himself — “as a sort of mystic act of love,” he says — with a peasant culture already in dissolution: he teaches himself Friulan dialect, publishes vernacular poetry that breaks literary rules, and eventually establishes, in 1946, the *Academiuta di Lenga Furlana* in the town of Casarsa. It is here in Friuli too, in his invented maternal locus where the peasants wear red scarves, that Pasolini joins the Commu-

nist Party (PCI) and, in 1949, is expelled from it “for moral and political unworthiness” after it is learned that he has had sex with three boys he met at a country festival. Pasolini's stormy relationship with the Party, and constant public scandal, were to continue until his death in 1975.

In 1950, Pasolini moved with his mother to Rome, a city that is in a sense the rural capital of Italy. By this time, the integration of Italian society into the post-war capitalism of the EEC is well underway, and Rome is surrounded by shantytowns built by the poor from the agricultural south, the dispossessed of an economy newly centred in the industrial north. Pasolini goes to live and teach in these settlements, and his erotic and aesthetic begin to reform (more ingenuously, I think) around the urban sub-proletariat, rather than around the peasantry. Rome in the '50s was an exciting place culturally and intellectually, and Pasolini quickly established himself among those trying to construct a new Italian culture after the long and barren years of Fascism. He began to work prodigiously, briefly resuscitating the moribund body of Neo-realism — which had been the cinematic expression of the Resistance — with a series of works that hinge on one another: newspaper articles on everyday Roman life; street research into ghetto dialects; the script for Fellini's extraordinary *Nights of Cabiria*; and two novels about the young unemployed males of the shantytowns, *Ragazzi di vita* and *Una vita violenta*.

By this time, Pasolini had fully integrated homosexuality into his work as well as his public life. In an article ambitiously titled “Pasolini and Homosexuality,” Richard Dyer chastises the filmmaker for his attraction, on and off the

screen, for rough trade. Dyer's argument is a commonplace one: the eroticization of straight ghetto youth is self-oppressive; it “re-invents the inequalities of heterosexual relationships” and objectifies the male body. These contradictions in Pasolini's erotic practice are in my opinion intelligently documented and explored in his work. I'd be happier to let them stand.

Though still writing and publishing poetry, by 1960 Pasolini had become interested more explicitly in politics, and had begun to make films. His first two films, *Accatone* and *Mamma Roma*, share with his novels not only an underclass subject matter, but also a “vulgarity” of expression that brought criminal charges. Charges of obscenity, pornography, corruption of minors, attempted robbery, harbouring criminals, contempt of religion (and so forth) were brought against Pasolini by the state throughout the '60s and '70s. Sometimes, as with *Ragazzi di vita*, the charges originated in the Prime Minister's office; as well, charges of immorality and libel were made on what seemed a daily basis by the Church and the right-wing press, which began to use the adjective “Pasolinian” to refer to any setting vaguely low-life or homoerotic. It became difficult, and remained so until his death, to see Pasolini's movies or to read his books: censorship was imposed both by the state and by apparently organized gangs of fascist youth who continually disrupted screenings of the films and attacked him on the street. The last scandal of all was Pasolini's brutal murder in November 1975. He was beaten and kicked to death by a hustler he had picked up and taken to a soccer field in the indeterminate outskirts of Rome. It is probable that

the hustler was paid to murder Pasolini, and was helped by others. It is certain that the Italian state did everything it could to inhibit the investigation of the murder and conceal the likely involvement of the right.

In turning to the cinema — where he was to do what is doubtless his best work — Pasolini initiates a quest for a form of expression that is crude and violent, chaotic, and most importantly, pre-linguistic. Once the realism of his first two films is behind him, he comes to expect the cinema to be a “Bible of the poor.” Its images were to indicate another, more authentic reality, a reality where what he recognized as the deadly deceptions and compromises of bourgeois society are unthinkable. It is important to note that in Italy bourgeois cultural forms became predominant at a very quick pace during the post-war “economic miracle,” and that this change virtually destroyed the archaic and innocent social formations — such as the peasantry — Pasolini loved so much. Politically Italy was changing too. After the twentieth Congress of the Communist Party of the Soviet Union in 1956 — at which Khrushchev exposed and denounced the crimes of Stalin — the PCI, under the leadership of Togliatti, a follower of Gramsci, consolidated itself to become the most powerful Communist Party outside of Eastern Europe. The populist John XXIII had, in turn, broken the ideological immobility of the Church with the reforms of the Vatican Council and his encyclical *Mater et Magistra*, which eased the Catholic hierarchy away from its previously anti-socialist stance and toward a concern with what came to be called “social justice.” By the mid-60s, then, politics was squarely on the agenda.

Pasolini's film work during this period — and by this time his literary career had culminated — should be read as direct interventions into an ongoing debate about the future of Italian society and indeed of consumer capitalist society in general. The important works of

Pasolini, in a photograph by Dino Pedriali: “indefatigable and violent intellect; a relentless drive toward individual anarchism and heresy”



these years — *The Gospel According to Matthew*, *Uccellacci e uccellini*, *Pigpen* and *Teorema* — are nostalgic ruminations on ancient, blissful communism and Christianity that implicitly interrogate the contemporary orthodoxies of Marxism and the Catholic Church. For its part, *Teorema* is also a frontal attack on the bourgeoisie, in which Terence Stamp plays an erotic figure who appears in the suburban villa of a Milanese industrialist family and proceeds, by way of seducing the entire household, to reduce it to psychological rubble. The Stamp character, Pasolini recalls, was "originally a fertility god, a god of pre-industrial religion. He turned into a generic ultra-terrestrial and metaphysical apparition, the Devil or God or a mixture of both. The important thing is that he was authentic and unstoppable. The love he arouses is authentic, and it destroys the bourgeois' idea of themselves."

The notion of sex as an inherently pure biological and authentic practice is one Pasolini pursues in *The Decameron*, *The Canterbury Tales* and *The Arabian Nights*, known collectively as the "Trilogy of Life." After 1968, he is profoundly disillusioned with the accommodationist policies of the PCI. (In a notorious poem entitled "Il PCI ai giovani!!" he exhorted the rioting students to "leave liberalism to Bobby Kennedy" and sympathized with the cops, "the sons of the poor.") Pasolini retreats into the exploration, through three medieval texts, of European and Middle Eastern prehistory. The communal peasant worlds evoked in these movies are pre-historical in the sense that they exist outside of our own developing history; they are an unequivocal denunciation of modern life, which Pasolini rejects as impossible and unlivable. It doesn't really matter that these worlds never existed, and are in fact as impossible as our present one, for the films are not a political programme. What is important is the imaginary attribution to the past of the freedom so ruthlessly negated by the present.

The pastiches of the trilogy — the most successful of which is the last, *The Arabian Nights* — recover and reconstruct deep levels of memory and fan-

tasy. Just as the universe drawn in the films is undifferentiated and totalizing, so is sexuality itself: the body is represented without recourse to gender privilege, and sexual desire flourishes polymorphously. This vision, which Alberto Moravia has described as a peasant homosexual utopia, is perhaps Pasolini's most specific and profound contribution to sexual politics. The reconciliation of sexual freedom, pagan mythology and peasant culture — so successfully embodied by the lusty and vernacular Ninetto Davoli, with whom Pasolini had fallen in love in 1965 — is, however, an obviously precarious one. Pasolini's last film, barely finished before his murder, is the brilliant though seriously flawed *Salò or the 120 Days of Sodom*.

It is this last idiosyncratic period of Pasolini's life that Siciliano is most conspicuously unable to come to terms with. It is an admittedly difficult task, and one compounded by Pasolini's relentless drive toward individual anarchism and heresy. His notion of sex as a revolutionary force capable of "purifying the bourgeoisie"; his attack on the Radical Party for initiating a referendum on abortion ("I consider it a legalization of homicide... There would practically no longer be any obstacles to heterosexual coupling"); his facile equation of sadism

and Fascism in *Salò* — this was Pasolini at his most typically iconoclastic, writing front-page columns in the *Corriere della sera*, Italy's largest daily. These crusades won him few supporters on the left or the right, and in retrospect seem selfish and regressive (though not, I think, opportunistic, as some of his critics on the left have argued).

A case can be made, then, for Siciliano's claim that Pasolini in his last years became increasingly isolated, socially, intellectually, and psychologically. Unfortunately, this conclusion, coupled with Pasolini's promiscuous sexual practice and the vile murder, is read back into his life, all the way back to Friuli and — wouldn't you know it? — the Oedipal childhood. By the end of Siciliano's heavy-handed "interpretation" of Pasolini's life and work, what at first seemed annoyances, when added up damn the entire method as unfair and wrong (at least in the hands of Siciliano: Sartre was enormously successful in his similarly conceived book on Genet). I was prepared to give Siciliano the benefit of the doubt with corny references to homosexuality like the following: "Underneath oozed deadly torments." But his spuriously delicate and inoffensive treatment of Pier Paolo's affair with Maria Callas finally belied his tendency

to sum up the contradictions of Pasolini's life as an unbroken cycle of sexual fetishism, scandal, neurosis and the deathwish.

I'm afraid those interested in Pasolini's films would do well to overlook this book altogether and instead consult the British Film Institute's fine monograph, *Pasolini*, Oswald Stack's interviews in *Pasolini on Pasolini*, and issue 13 of *October*. As for the rest, read the man yourself: the novels, the collections of essays (particularly *Passione e ideologia* and *Scritti corsari*), the poetry and, of course, the movies themselves.

In the end, Pier Paolo Pasolini remains a singular figure: a man of indefatigable and violent intellect who loved life so desperately that he challenged every authority in order to envision nothing more — or nothing less — than a world worth living in. As inchoate, tentative and problematic as much of his work is, it has been indispensable in opening up new critical and artistic domains. Contemporary sexual and cultural politics owe a great deal to Pasolini and it is certain that he would have continued to poke at — and indeed to interrogate — the seamless surfaces of Western culture. His death was a serious loss to all of us.

Alexander Wilson □

MUSIC

Tom Robinson: first-rate rock and forced ambivalence

North by Northwest by Tom Robinson. IRS Records, 1982

Rock music has never been the preferred gay mode of expression. Sometimes, in fact, it seems indelibly associated with the sort of young heterosexual males who travel in packs and use the words "fuck" and "fag" the way crows use "caw." Nevertheless, a few of us are inveterate rock fans, and we depend on people like Tom Robinson, Britain's only openly gay rocker, to reassure us that we're not fanning entirely the wrong fire.

In the past couple of years, we've been treated to a series of new and different Robinson acts — Tom solo at the National March on Washington, Tom grooving with the teens in his old band, Sector 27, Tom camping it up with Elton John — but none of the above incarnations bears more than a passing resemblance to the Robinson who has recently put out *North by Northwest*. The album was recorded in Hamburg, Germany, and the ever-artful German studio engineers have blessed it with the same fervent, high-tech energy that made Kraftwerk and Nina Hagen famous. A pair of tunes co-authored by Genesis ex-lead Peter Gabriel only serves to underscore

the fact that Robinson has found a secure home in Europe's rock avant-garde. You get the impression that the real Tom Robinson has finally stood up.

North by Northwest, unlike some previous Robinson albums, contains no overtly political gay material. The real Tom Robinson, however, could hardly be expected to ignore his own nature, and, to no one's surprise, he does present us with some fascinating sketches from a gay life "in progress." For example, the album's highlight, *Looking for a Bonfire*, documents a relationship that was consumed by its own heat, leaving Tom to muse:

Hot potato — better for some
but I've burnt my fingers
and bitten my tongue.
I can never remember:
I'm looking for a bonfire.

Add that to a demented samba beat, and the result is devastating. Also not to be missed are *Can't Keep Away Part II*, a pensive reggae remake of the desperate tearoom-cruising song from the Sector 27 album, and *Atmospherics*, a haunting portrayal of urban (gay) isolation.

The album, of course, has more going for it than gay content alone. Robinson's musical arrangements demand attention as well. Both raw and subtle, with thundering bass lines, multiple male harmonies, and a delightful use of guitar harmonics, they create an almost mesmerizing effect. *Now Martin's Gone*, *Those Days*, and *Duncannon* use them to the fullest, and are all first-rate rockers. The album's only disappointment is *Merrily up on High*, a faintly patronizing attempt at anti-nuclear irony.

The final touch to *North by Northwest* is a version of *Love Comes*, a Lewis Furey song from Furey's first album. It's by inviting comparison with this album — an obscure (Canadian!) masterpiece which portrayed the birth and death of a gay relationship — that Robinson incurs my main criticism of *North by Northwest*. Furey changed pronouns liberally, but still brought forth the features of his particular gay experience in

Liner photo from *North by Northwest*:
"You get the impression that the real
Tom Robinson has finally stood up."



awesome poetic detail. In the process, despite the coy female references, a few unequivocally gay statements had to be made. *North by Northwest*, by contrast, has no such statements, at least, not unless you already know what "Taxi to the Klo" means, or are experienced enough to understand why the subject of *Can't Keep A Way* has such intense emotions about "tearooms." I'm sure it would all have been pretty vague to me in the days before I came out, and I make no claim to having been especially obtuse.

It would be ridiculous, of course, for Robinson to feel compelled to embellish every album with token pledges of allegiance to the gay flag, but that's not what's at stake here. *North by Northwest* contains four or five songs which,

to insiders, are clearly about gay relationships, and it's simply hard to believe that direct indication of the fact could fail to appear in all the songs through sheer coincidence. I suspect that Robinson is cultivating a rather forced ambivalence, and that his impulses for doing so are more strategic than artistic.

The temptation to be circumspect must be almost overwhelming to someone with Robinson's history. Twice over the course of his career, he has run conspicuously afoul of rock's largely conservative audience. His first album, *Power in the Darkness*, was one of the most adamantly political rock albums ever made, but the "militant" image it gave him turned out to be a liability. He was eventually forced to refer to himself

as "just a guy with a guitar" and to studiously avoid the media's attempts to cast him as a political pundit. In addition to this, his sole foray into unabashed gay levity, a disco satire called *Never Going to Fall in Love (Again)*, met with disaster, and was "disowned," according to Robinson, by "pretty much everyone I knew, including the TRB (his band) and BBC."

On *North by Northwest*, the real Tom Robinson may have stood up, but it's obvious that his audience is still hampering his movements. Fortunately, this irritating fact of life hasn't stopped him from producing an excellent album: one well worth a listen from everyone whose heart palpitates at the sound of a bar chord. **Richard Summerbell** □

Cloelle Hawley, mother and daughter, it is a captioned photo essay showing one morning in the life of the participants. With humour and affection the story expresses one of the dilemmas that faces every feminist mother. After the struggle of getting up on a school morning and the usual battle of breakfast, the daughter decides she wants to wear her party dress to school. Her mother tells her that her jeans and T-shirt are ready to wear and perfectly suitable. The struggle continues when the daughter appears at the door trying to match shoes to the dress. The comic book ends with a scene of the photos being assembled for the book. While dealing seriously with an ongoing conflict, the comic book is an honest and humorous appraisal of a potentially explosive situation that has been turned into good fun.

My favourite drawing in the exhibit was an untitled one by Renee Rodin. It is clean, uncluttered, almost minimal in its simplicity, showing the outline of a crouching woman formed with a continuous line. The shape is so skeletal yet the motion so fluid that the life within the shape can be seen.

Photography was also represented, and included many nude portraits and photos of women embracing. Various subtle angles were used and there were several very vaginal views. Photos of scenes in nature, especially Robyn Elphick's "Rock Cave," appeared to represent the vagina. I very much enjoyed Margaret Wood's bleak photos of Vancouver's East End and Coral Arand's two black and white series, one made up of striking photos of women's faces painted like masks to resemble birds of paradise and primitive ceremonial masks, and the other showing lesbians in natural, friendly poses.

Sculpture is a broadly defined term, and the sculpture displayed at Woman to Woman Two ranged from traditional to multimedia sculpture/collage. A smooth stone sculpture of a woman's torso by Dominique was very striking; its voluptuous reclining pose resembles a fertility goddess. "The Affair, a study," a clay relief piece by Ellen Woodsworth, portrayed an androgynous, adolescent couple walking arm in arm while a mask-like face behind them shouts to the world what it has seen. The two views of the affair, the public and the private, mock each other while they mutually ignore each other. Ellen is just beginning to show her work, and I find her fresh perceptions a treat.

Another sculpture/collage with a great impact is "The Dark of the Moon" by Lorrain Oades and Cheryl Sourkes. Night is represented by black plastic seen through a broken window; and dead flowers, bottles and skeletons of furniture in the foreground give one the feeling of being at an invocation or some other deep, private happening. The distance and eeriness is created by placing familiar objects so incongruously that they become uncanny. "The Dark of the Moon" is not secretive so much as it is the revelation of an air of mystery.

The variety and scope of Woman to Woman Two, much of which cannot be described here, was very encouraging. The work varied in competence and imagination, and it did not have a unifying image behind it, but while this disunity may have deprived the show of focus it was also one of its strengths. Some of the pieces had an overt lesbian message while others had none. Lesbian art is not a defined commodity and Woman to Woman Two was evidence of the diversity of expression for lesbians in Vancouver. **Jackie Goodwin**

ART

Strong, striking works lost in a mass of verbiage

Woman to Woman Two. Memory and Imagination: A Festival of Lesbian Art and Culture. Women in Focus, Vancouver. October 4 - November 4.

One of the truly encouraging aspects of this month-long festival was the number of women who had not shown their work before, giving evidence that more and more Vancouver lesbians are expressing themselves creatively. There were so many women participating in the art show that it had to be divided into two two-week exhibits. Woman to Woman Two also included readings and music, and everyone was encouraged to bring "food art" to the opening. (The idea that art is consumable is an excellent way to demystify it — how can you take sculpture seriously when it is made of cream cheese and you are sharing it with bagels and a friend?)

Sculpture was a popular choice among the artists this year, especially body casts. One of Vancouver's better known sculptors is ceramicist Persimmon Blackbridge, much of whose recent work is on the theme of abuse in mental hospitals. "On the Behaviour Mod Ward" is a joint work with Sheila Gilhooly, utilizing two life-size torsos with ragged edges. The first one is holding her feelings in; her expression is pained and her body is tense and repressed. The second form shows "unladylike behaviour"; she is happy and joyful, her body relaxed and natural. The sculpture itself is powerful and self-evident, but the artists have accompanied it with a gory tale of a woman in a mental institution who, in frustration, mutilates herself. The words do not add to the sculpture's message, which is clear from the expressive statures of the two body casts, and in fact the sculpture is overshadowed by the actual events that inspired it.

Another sculpture involving body casts is "Group Self Portrait," by the East End Artists. This sculpture/collage includes descriptions of the process of working together, so that the observer is treated to what might be termed "encounter session art." The group portrait consists of body casts of the individual artists mounted on transparent netting, each decorated in some personal way with things like streamers and mock hair, along with notes attesting to the hurts and pleasures of working together. The concept is intriguing, but it misses the cohesiveness it would have had if a single idea had been used to pull the whole work together. While in Persimmon's sculpture the tone and mood is self-evident, even if the actual events are not, the East End Artists have not conveyed anything special in the collage



Variety and scope: "Group Self Portrait" above; right, torsos from "On the Behaviour Mod Ward"

itself. Through the short paragraphs clothespinned to the work, we know only that they had a rocky time working together.

Much of this year's art, in fact, included excessive, distracting explanation, and some very striking work was unfortunately weakened in this manner. When a set of strong images is accompanied by a treatise on the artist's motivations the visual component is lost in the mass of verbiage.

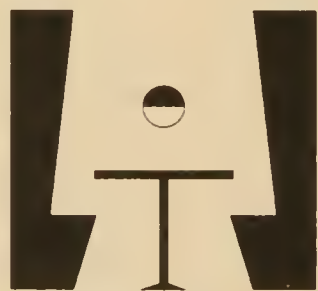
"Dyke and Daughter: a comic book," however, was delightful in its combination of words and pictures. By Gay and



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FILM

Laverne and Shirley have a baby

By Design. Dir: Claude Jutra. Astral Films, 1982.

Claude Jutra's latest effort is a vaguely sensitive, frequently funny film about the escapades of a lesbian couple in Vancouver determined to become parents. It humorously chronicles their search for parenthood from its mental through its physical conception. The moral question for the viewer is whether the subject material is a laughable matter: is anyone justified in making light of the misfortunes and difficulties of the lovers under these circumstances? Are we laughing with them or at them? The viewer capable of resolving (or otherwise avoiding) this dilemma sees the film the way it was probably intended: as a simple comedy.

Evaluated as such, the film has its moments. The first attempts at drollery are sporadic and poorly conceived, with predictable one-liners like Helen's (Patty Duke Astin) response to a male's amorous advances: "You're not my type." In fact, the first funny scene only occurs well into this rather short film, when the lovers, both fashion designers, appear at the counter of a fast-food chain outlet in full evening dress. This is our first glimpse of the refreshing ability of Sara Botsford (Angie) to confront, perhaps even to surpass, the parameters of the script. Indeed, it is primarily Botsford who is responsible for achieving and sustaining any humorous tone.

The plot progresses to a hilariously clever scene in an adoption centre. Clare Coulter is magnificent as the adoption agent who completely "understands" the situation. The dialogue shines in this scene, as does Ms Coulter's delivery. Her characterization is mesmerizingly honest. When she acknowledges the validity of the lovers' relationship ("I see I can talk to you as sisters"), an instant trust transcends the comic delivery. Her performance provides Jutra with one of his most charming scenes.

Unfortunately, this brilliant episode is closely followed by the worst sequence in the film. The viewer is subjected to a rather mindless series of episodes in which Helen and Angie search for an appropriate "stud." Here Jutra grossly underestimates his audience, resorting to exaggerated slapstick and contrived clichés: a drunk staggers out of a dona-



Director Jutra: some redesigning is in order

tion booth at the fertility clinic; Angie escapes a male dancing partner through a smoke screen at a disco; under the unnerving gaze of the lesbian lovers, a male shopper walks headlong into a glass partition and a restaurant busboy somersaults over a customer's table. One is too embarrassed by the inanity to laugh.

Jutra manages to redeem himself with a cleverly conceived scene in which Terry (Saul Rubinek) attempts to father Helen's baby while Angie is across town seducing a young Swedish man. Jutra plays with the sexuality of each participant, dwelling on the necessity for external stimulation. The culmination of the sexual acts (and of the scene) is a critically timed telephone connection between the separate beds of the two lesbians.

Sara Botsford gives a superb performance as Angie, appearing completely comfortable in the role. Her subtle technique allows the humour to flow easily, and gives credence to her portrayal. Patty Duke Astin, conversely, delivers a rather stilted performance as Helen. One is always aware of an insincerity in her portrayal, especially during the intimate scenes (such as the dance scene at the lesbian club) when her expression is somewhat reminiscent of Peter Finch's grimaces during the bed scenes in *Sunday Bloody Sunday*.

Saul Rubinek (as Terry) matures during the course of the film from an arrogant masher into a caring friend. This transition culminates in the waiting room of the hospital, where, pointing to Helen, he responds to the queries of a

Saul Rubinek and Sara Botsford in *By Design*: "What is it we have against men anyway?"



prospective father: "I'm not the father... *she's* the father."

There is a general unevenness in the film, a result of roughly shot scenes and faulty writing, and the script periodically falls into the trap of the stereotypical anti-male cliché: when Angie asks Helen, "What is it we have against men anyway?", the response is a predictable, "They always want so much." The comment about Terry rings equally shallow: "If you wait around for a man you can believe, you wait a long time."

But this is a generally acceptable, reasonably entertaining film. With a little more attention to detail, *Jutra* could have turned a mediocre endeavour with a few brilliant scenes into a brilliant effort with a few mediocre scenes.

In short, some redesigning of *By Design* would be in order.

Sara Londerville □

AESTHETERA

• **Book of the Year:** Martin Greif, author of the perennial *Gay Engagement Calendar*, has expanded his horizons with *The Gay Book of Days: Who is, Was, May Have Been, Probably Was and Most Certainly Seems To Have Been — Gay* (Lyle Stuart, \$17.95 US). It provides photos and piquant profiles for every day of the year, from Voltaire to Winston Churchill (yes, Churchill).



Winnie: Ivor Novello was "musical," he said

• In October 1979, a group of Bostonians returned from the March on Washington for Lesbian and Gay Rights to find that the 100,000-person demonstration had been almost totally ignored by the Boston media. As a result, they formed the Lesbian and Gay Media Advocates, and have put together *Talk Back! The Gay Person's Guide to Media Action*, a comprehensive, practical guidebook on how to make sure your point of view gets properly represented in mainstream press, television and radio. Available for \$3.95 US from Alyson Publications, Box 2783, Boston, MA 02208.

• "Art by Gay Men," the first exhibition of its kind in Atlantic Canada, ended a successful two-week stint December 4 at the Centre for Art Tapes in Halifax. Organized by Jim MacSwain and Robin Metcalfe, the exhibition featured the work of eight local and visiting artists, including stained glass, sculpture, pottery, video, drawings, cartoons, postcards and xeroxes.

• *Lesbian Images*, Jane Rule's landmark collection of essays on notable lesbian authors, has been released in paperback by Crossing Press for \$6.95 US.

• The December *Issue*, a publication of the United Church of Canada, is a special issue on *Homosexuals and the Church in Dialogue*. Featuring a wide variety of perspectives, the sixteen page magazine is available for free upon re-

quest from Research and Resources, Division of Mission in Canada, 85 St Clair Ave E, Toronto, ON M4T 1M8. 30,000 copies have been printed, and it is expected that it will be used as a resource within the church for a long time.

• *Lesbian and Gay Exclusion: The Policy That Dares Not Speak Its Name*, by Ruth Dubrovsky and Lorna Niles, examines the role lesbians and gay men have played in leftist organizations. Available for \$2 US from United Labor Press, Box 1744, Manhattanville PO, New York, NY 10027.

• The Winter '82 issue of *Victorian Studies* (a quarterly journal published by Indiana University) features an essay by Australian David Hilliard called *Un-english and Unmanly: Anglo-Catholicism and Homosexuality*, wherein Hilliard examines what he sees as a particular aesthetic attraction many homosexual men have felt toward the church. Available through subscription from Ballantine Hall 338, Indiana University, Bloomington, IN 47405.

• *Trope: A Journal of Critical Fictions* is a new publication which "understands cultural critique to be an intrinsic factor in bringing about the reorganization of power relations in this society." Available by writing Mark Lewy, Box 369, Amherst, MA 01004.

Top 10 fiction books:

1. *Tricks* by Renaud Camus
2. *A Boy's Own Story* by Edmund White
3. *\$TUD* by Phil Andros
4. *Cobalt* by Nathan Aldyne
5. *The Boy Who Picked the Bullets Up* by Charles Nelson
6. *Perfect Freedom* by Gordon Merrick
7. *The Young in One Another's Arms* by Jane Rule
8. *A Comfortable Corner* by Vincent Varga
9. *Sunday's Child* by Edward O Phillips
10. *Counterplay* by Anne Snyder


Top 10 non-fiction books

1. *Sex* edited by Boyd MacDonald
2. *Flaunting It!* edited by Ed Jackson and Stan Persky
3. *Coming Out Right* by Wes Muchmore and William Hanson.
4. *Anal Pleasure and Health* by Jack Morin
5. *Flesh* edited by Boyd MacDonald
6. *God's Bullies* by Perry Deane Young
7. *Meat* edited by Boyd MacDonald
8. *Gay and Gray* by Raymond M Berger
9. *Lesbian Studies* by Margaret Cruikshank
10. *The Gay Book of Days* by Martin Greif

(at Glad Day Bookstore, 648A Yonge St, 2nd floor, Toronto, ON M5Y 2A6.)

This issue's writers

Edna Barker has never been known to wear lipstick.... Jackie Goodwin, formerly with Vancouver's *Coming Out* radio show, is now involved in Womanvision Coop Radio.... Robin Hardy agrees that it is no longer easy for any of us to be who we are, and still go on... Sara Londerville is a Toronto resident freelancing at just about everything... Alan Miller maintains the magazine collection of the Canadian Gay Archives... Before moving to Toronto last year, Richard Summerbell was one of the tireless band of people who produce the *Coming Out* radio programme in Vancouver... Kathryn Sword lives in Toronto and is saving herself for Carole Pope... Thomas Waugh teaches film at Montreal's Concordia University... Alexander Wilson is on the editorial board of FUSE in Toronto, and works as a gardener



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Shared Ground

Misfit confessions

As we begin this new year, I'm going to carry out one of my resolutions and make a confession. Of all of the great material that has passed over my desk in the course of writing "Shared Ground" for almost a year, I have to admit there is a certain stack of books I've kept hidden away. Misfits, if you like, books and magazines I had to read and carry with me, think on for a long time, just to be sure I'd say what I really meant. Now it's time to purge my system, to get these writings off my conscience.

Having grown up in a rural area, I was fascinated by Donna E Smyth's *Quilt*. It's the story of some farm wives who meet a battered wife — a welfare recipient — who has come to live in the home of a woman recently widowed. The farm women gather together to make a quilt, something that bewilders all the men in the story. Not that quilting — both a creative act and a social event — is such a strange thing in itself, but because the story takes place during a scorching summer. For readers who have never been involved in the making of a quilt, it is most often a ritual that emerges out of the dark afternoons of winter, not hot late summer days when there are pickles to be made and beans to freeze. Equally important to the story is Smyth's prose style, which captures and records speech patterns that exist in segregated rural pockets. Not some hokey dialect, this, but a pattern of phrases that is as distinct as the people who speak the words. The quilt remains unfinished. But as the story unfolds, the quilt comes to be more than a piece of fancy sewing: it stands as a symbol of the scraps and fragments of the women's lives, reminding them who they are and what they can do. By no stretch of the imagination could one call this book a lesbian novel, but it is important to mention it here because it is most definitely a book of women's strength. It lends much insight into the lives of women we might put down for being part of the patriarchy, women who could teach us much about tolerance, strength and wisdom.

When I'm in a bad mood, reading something lesbian usually makes me feel that I'm not alone and that things will mend. However, after reading *To The Cleveland Station* by Carole Anne Douglas I was extremely depressed. It is basically the story of a shaky and fated relationship between Brenda Anne, a lesbian just on her way out and still living with her husband, Ted (who goes out at convenient times, pays the bills and isn't really a bad sort), and Andy, a lesbian whose lover recently died and who has had a nervous breakdown, received electroshock therapy, has been raped by her doctor and so much more that you can't help flinching as you read the book. Throughout the novel we read a series of rather pathetic letters and phone calls. And despite one loving weekend, it doesn't take great sensitivity to see that this relationship just will not work. The ending is worse than you can imagine, and says a great deal about families, the medical system, organized religion, and the cliques established by certain women's "support" networks. We also

see how society can force a lesbian into such self-hate that she can deny, even to herself, her sexuality. *To The Cleveland Station* is not light or entertaining reading, but it is a book you won't forget for a long time.

I have also received two copies of *The Wishing Well* to review. This publication is a correspondence service magazine for gay women. For a rather expensive set fee, you receive a membership number,



Cover illustration from Donna E Smyth's *Quilt*: capturing and recording a pattern of phrases as distinct as the people who speak them

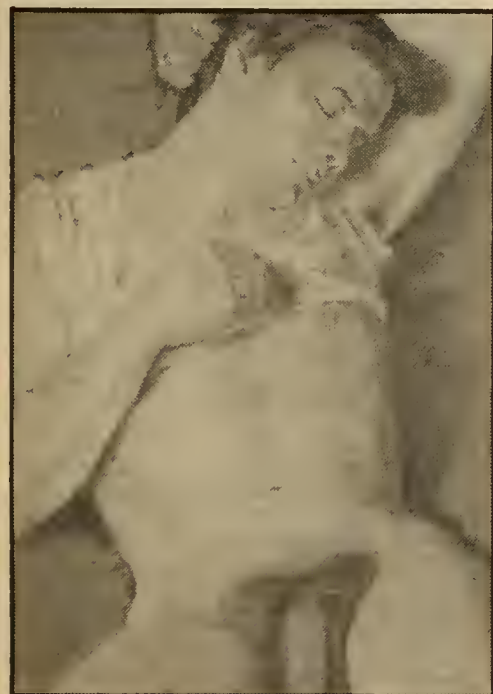
which enables you to correspond with the other members. Identities and addresses are protected until members feel secure about their contacts. Needless to say, editors Laddie Hosler and Gloria Fudge have been attacked on a number of fronts: they have been accused of political incorrectness, of being sexist, racist, you name it. Maybe I'm just plain dense, but I find it difficult to talk about friendships and politics in the same breath, and friendship seems to be the underlying purpose of *The Wishing Well*. I read the descriptions of the members, and most appear to be lonely women, isolated from other lesbians, tired of bars and looking for someone to talk to. No quick come-ons, a lot of genuine feelings. I have to admire the editors for seeing the need for such a publication, and for working long hours to fill that need. The service has more than a thousand members. To someone out there, *The Wishing Well* is very important. □

Quilt by Donna E Smyth. The Women's Press, 16 Baldwin St, Toronto, ON, M5T 1L2. \$7.95 paper
To The Cleveland Station by Carol Anne Douglas. The Naiad Press, Inc, Box 10543, Tallahassee, FL 32302. \$6.95 (US) paper.
The Wishing Well Box 117, Novato, CA 94948-0117. Single copy \$5 (US), 6-month membership \$60 (US).

Poems of Wolves and Clouds

The title section of Dennis Cooper's new poetry collection, *The Tenderness of the Wolves*, comprising about half the book, is about a killer of boys, his victims and their families. Some will find the book deeply disturbing. The publishers had difficulty even finding someone to typeset it! Certainly Cooper is fascinated by his sad and gruesome material, and such fascination must of necessity be a morbid one. Well, poets often tend to morbidity. And people tend to blame the bearers of bad news, and to hold them responsible.

As in his previous books, *Terror of Earrings*, *Tiger Beat*, *Idols* and *The Missing Men*, Cooper's language is dazzling, his coldly passionate control masterly. His metaphors are fresh, often so surprisingly right they're funny: "What he meant to say was that here was an ass which he'd love to find in his bed, lift the sheet up like a tent flap on heaven, and feel it there, peaceful and warm... He felt the man's hands on the soles of his feet, working their way up his legs, combing those fields for his soft spot. His forehead rested against the window. Looking outside, he saw a man



Painting by Sandra Fisher, from Thomas Meyer's *Sappho* translations: Coracle Press, 233 Camberwell New Road, London SE 5, England (no price given).

walk alone to a car and unlock its door. The small inner lights made it seem warmly intricate there, like a carnival seen from a distance. The stranger folded away inside. He and it darkened. The car glided away."

In poems like "There," "Being Aware" and "Hustlers," Cooper gives darkly brilliant portraits of the affectless anomie of the bored young — drugged-out, cynical, vulnerable. And the most moving passages in the long prose poem about a killer of boys, "The Herd," are those about one boy's parents — alienated from their son, confused, self-involved, yet loving, caught in their quiet agony and despair.

Where Cooper, for all his vivid, often erotic language, is ultimately unsuccessful in his depiction of the killer, Ray Sexton. Even with this bland monster, Cooper is good. But it would take an extraordinary genius really to illuminate

such a void, and to convince us. To attempt it is almost inevitably to romanticize. And there is nothing romantic in such men. There is not even an impulse to evil. There is not anything at all, just an unfathomable moral numbness, a blank — blanker by far than the blank, nodding-out teenagers Cooper depicts so well. In such amoral individuals, there is simply the rudimentary and chillingly rational calculation: If these boys live, my homosexuality will be found out. Therefore I must kill them.

What haunts one is not only the killings, or the character of the murderer, but the question: What is there, after all, other than the arbitrary proscriptions of a dictatorial God, to say that such a man is wrong? Perhaps that, as much as Dennis Cooper's uncanny vision, is what so profoundly disturbs.

Over the years, Jack Anderson has quietly gained a reputation as a skillful and original poet (as well as one of America's leading dance critics). His latest collection, *The Clouds of That Country*, will consolidate his growing reputation. Many of his poems are quirky meditations, revelatory tricks with reality. Sometimes they are good ideas that fall rather flat in execution, but at their best they offer a fresh, strange vision of sometimes ordinary things and events.

The slightly surrealistic "Quiet of a Room" is not really typical, but is brief enough to quote here in its entirety:

The room fidgets in the dark,
trying to compose itself.

The window curtains
breathe, "April, April,"
but the glass won't believe it.
It reflects someone's bald spot.

A chair coughs on the floor.
Plaster shudders and cracks.
A spoon wants to become a bone.
The bookcases memorize
revolutionary pamphlets.
A table tries to lift a leg and pee.

The bed is dreaming
of the arrival of a package
containing everything,
but pits in the sheets
and messenger and goods
are lost in the abyss.

A metal pipe protrudes from the dream,
a drop of water
clinging to the spout.
When it falls to the ground and dries
it will be morning.

Elysian Fields has been a reliable mail-order source for second hand and out of print gay books for some years now and their catalogues are always useful and carefully produced. Their most recent is a twenty-two-page listing of "bargain books" which is a real must, especially for collectors of older gay fiction. There are many "classic" gay novels offered here, with descriptions and depictions of the often eye-catching dust jackets. Now's the time to grab as many of these as you can. Elysian Fields is at 81-13 Broadway, Elmhurst, New York, 11373. □

The Tenderness of the Wolves by Dennis Cooper. Crossing Press, Trumansburg, NY 14886. \$4.95 (paper), \$10.95 (cloth).
The Clouds of That Country by Jack Anderson. Hanging Loose Press, 231 Wyckoff Street, Brooklyn, NY 11217. \$4.50.

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Friends

International

ARGENTINIAN STUDENT, 23 years old, seeks penpals: Dante Omar Romero, Chile 422-1°-1098 Capital Federal, Buenos Aires, Argentina.

Calgary

EDUCATED, PROFESSIONAL MALE, bi seeks similar bi women, men or both for pleasure and friendship. I'm reasonably attractive, 31, 5'11" 180 lbs, hairy, curly, masculine. Excited by slender, youthful partners with imagination! I'm a nonsmoker with interests in the arts, games, some sports, good food and drink. Please reply with descriptive letter and phone. Box 715, Station M, Calgary, AB T2P 2S3.

COUPLE WISHES ENCOUNTERS of the third kind. Nude photo appreciated. Must be open-minded. Write soon. Responses from anywhere appreciated. Drawer D200.

Toronto

PRETTY FEMALE WANTED for permanent, sincere relationship with wealthy male, 29, 5'7" 135 lbs, drives Lincoln, owns property, large home with pool for marriage-compatible girl. Photo, phone, letter, Toronto and vicinity. Drawer D182.

WANTED: LESBIAN WITH Canadian citizenship to marry oriental gay male in his early 20s for convenience. Benefits negotiable. Please help me. Drawer D190.

INTERESTED IN SOME EVENINGS of two- and three-table bridge? Phone 960-5458. No beginners please.

Montreal/Ottawa

DISCREET GWM, 35, 5'7" MOUSTACHE, seeks horny, professional male or male/female couple for pleasure over 30. Montreal/Ottawa preferred. Drawer D213.

Friends/female

Barrie

HELP! Is there one lesbian under the stars who would be needed, wanted and loved by me? I am middle-aged, 5'3" 125 lbs, professional, very honest, caring, sentimental and romantic. I like all nice things in life. My favourites are dancing and travel. Drawer D095.

Friends/male

International

GWM, 33, GOOD-LOOKING, 6' 165, would like to correspond with men 35 and older. Interested in photos, video and hot letters. Possible meetings, good times. Interested in gay/bi men who enjoy discreet friendship. Your photo gets mine. Jim, Box 27478, Honolulu, HI 96827, USA.

CHINESE, 28, 5'9" 140 lbs, warm, friendly, sincere, seeks penfriends, male bodybuilder over 25. Frank letters, photos appreciated. Interests: writing, hiking, gardening, religion (RC). Drawer D208.

National

WGM, 36 YEARS OLD, masculine, blond, moustache, generous, financially secure, university education, french active/passive, greek active; seeks WGM up to 26 years, slim. Can offer job for proper person. Send reply, phone with photo to SJS, Box 147, Zenon Park, SK S0E 1W0.

W/M, 40, 5'9" BROWN HAIR/BEARD seeks friends anywhere. Prefer G/A 20-40. Am passive greek. Ron Oakland, Box 606, Eston, SK S0L 1A0.

Victoria

VICTORIA, WGM, 34, 5'9" 160 lbs wants to meet same. Vancouver Island/Victoria to Campbell River. Drawer D240.

Vancouver

LOVERS, BOTH 33, GOOD-LOOKING, well-built, versatile, raunchy, uninhibited seeking young masculine guys to play with. Box 1001, Station A, Vancouver, BC V6C 2P1.

SPORTS FANADDICT (soccer, hockey, football) seeks same to age 35. Discreet. Box 67312, Vancouver, BC V5W 3T1.

Alberta

NORTHERN ALBERTA gay male, 33, would like to meet other guys under 30 for companionship. Discretion appreciated. Photo and phone a must. No reply if no photo. Drawer D039.

ATTRACTIVE GWM, 6'2" 175 lbs, 31, seeks GWM, 25-35, for sincere friendship, possible relationship. I am a non-smoker who enjoys the outdoors, music and theatre, and open to others. Your photo gets mine. Drawer D143.

Calgary

I'M 24, 6' BLOND, 165 lbs, with blue eyes who'd love to drool over a photo of your beautifully exposed manhood. I'll return one of mine upon receipt. I'm also into homemade VHS and would like to trade with someone with similar urges. Please hurry! I'm horny! Drawer D176.

YOUNG GWM, 24, 6' 160 lbs seeking experienced topman to train me in bondage/discipline, S/M, W/S and other areas as well. I'm an eager young guy looking for a man who knows the ropes to show me the way. Long-term relationship possible but not necessary. Training under an experienced master to find and maybe expand my limits is what I seek. Drawer D201.

GWM, 49, 5'10" 250 lbs, nice-looking, warm, friendly would like to take young male to dinners and theatre. Also welcome pen-pals and possible visits to Calgary. Will phone if number given. Photo please. Drawer D199.

Edmonton

GWM, 6' 165 lbs, YOUNG, WELL-BUILT professional. Varied interests, seeks intelligent male to 40, who enjoys friendship, fun and imaginative, mutually satisfying encounters. Discretion assured. Drawer D185.

Manitoba

BODYBUILDER, WELL-ENDOWED, 30, blue-eyed, good-looking (what more can you ask?) wants to meet other bodybuilders. Discretion essential. Drawer C657.

Winnipeg

RECENTLY SEPARATED GWM, 30, inexperienced but willing and adventurous seeks correspondence, fun, friendship, relationship. Box 215, Station A, Winnipeg, MB R3K 2A1.

Northern Ontario

THUNDER BAY GAY MALE wanted to share apartment and/or good times. 1-807-345-4070. Drawer D237.

Southern Ontario

IS THERE ANY gay man in Chatham? Mutual discretion, honesty, friendship desired. Healthy, warm, intelligent, proud to be gay required. Drawer D136.

KITCHENER TO TORONTO. GWM, 5'7" 135 lbs, muscular, good-looking, well-hung, wishes to fulfill specific fantasy. You are young (to 25), sports-oriented jock, into gyms, sweats, jock image. You have fantasies about being fucked by a sweaty, muscular jock in a locker room scene. You want the scene to be hot and masculine. If you suit the description, send photo and detailed letter. All letters answered in discretion. Drawer D158.

COBOURG, PORT HOPE — 34-year-old GWM, 5'10" 145 lbs, good-looking professional. I would like to meet someone from the area who is discreet, masculine, is at home in the country or in the city, someone who is career-minded, fun-loving and caring — for good times and possible relationship. Drawer D187.

WINDSOR AREA PROFESSIONAL GWM, 28, rock, buzz, 18-30, cinema, high-tech, calm, not neurotic, 5'10" well-read, travel, au bou! De la région montréalaise. Drawer D225.

STRAIGHT TURNED QUEER, 51 seeks young guys, masculine and nice, London, Ontario area, for sexual good times. Absolute confidence. Drawer D212.

YOUNG KITCHENER GWM seeks young black or Asian male for a possible friendship or relationship. I'm 5'8" 140 lbs and have brown eyes and hair. My interests include most sports, good novels, movies and music. If you're a young black or Asian male in search of that "someone special," why not write? Photo and long letter appreciated. Drawer D232.

ATTRACTIVE ORIENTAL MALE, shy, inexperienced, 5'6" 145 lbs, freshman student seeks honest, humorous males, 18-35 in southern Ontario/Detroit area to learn how great gay life can be. Photo, phone, address appreciated. Drawer D230.

MUSCULAR, GOOD-LOOKING MALE, 21, London, Ontario, pleasant and hot, searching for another male to be "good" to him. No kinky stuff. Reply drawer D227.

Hamilton

THIS IS MY SECOND AD. No luck so far. I'm a GWM, 24, 5'8" 135 lbs, brown hair, blue eyes, attractive, masculine and discreet. Seek same 22-35. Box 144, Station A, Hamilton, ON L8N 3A2.

Toronto

AFFECTIONATE, BEARDED, EUROPEAN, well-built/hung, 35, enjoys fitness, music, movies, outdoors, travelling, seeks thoughtful, warm friends anywhere, under 35. Photo appreciated. Box 7303, Station A, Toronto, ON M5W 1X9.

GAY WHITE MALE, 26, 180 lbs, 6'4" brown eyes, black hair, straight-acting and looking, good sense of humour and outlook on life. Looking for friendship and/or possible relationship ages 21-31. Photo if possible. I visit Toronto frequently. Discretion assured. Boxholder, Box 716, Snowdon, Montreal, QC H3X 3X8.

A ROMANTIC LOVER is sought by an intelligent, active, young male. I am 5'8" 150 lbs, stable, honest, independent, relaxed and genuine. I enjoy literature, writing, photography, travelling, bodybuilding, cottage life and commitment. Friendships encouraged—please send long letter with address. Drawer D141.

HOT, HUNG MASTER, 29, 6' 165 lbs seeks slave for any fantasy scene. Enjoy denim, jocks, dominance and watersports. Drawer D196.

GWM, 21, 6'1" 190 lbs, average good looks, seeks relationship-oriented masculine white male in early 20s. I am a student with a sense of humour and many varied interests. I am an incurable romantic who likes quiet candlelit dinners and evenings at home, but also bars and dancing. One night stands are unfulfilling, what I really need is lots of lasting love and affection and to give same. Take a chance. Sincere descriptive replies with photo answered. Drawer D197.

GWM, 32, HUSKY seeks wrestling and exercise buddy to improve fitness. Write with your plan for sport and fun. Include phone number. Drawer D198.

ARE YOU PROFESSIONAL, or a graduate student, 25-40, 5'9"+ well-built, clean-cut, warm, straight-mannered, who likes smaller men? I am 28, grad student, 5'7" 130 lbs, well-endowed, into men with appearance of strength, warmth and intelligence. Enjoy performing arts, country walks, wind, starlight, dogs, quiet good times and companionship. Reply with phone; photo appreciated. Don. Drawer D192.

HOW DO YOU like your man? Tall, dark and good-looking? That's me. Into bodybuilding too. Interested in corresponding and photo exchanges. Replies with photos answered first. Box 277, Station K, Toronto, ON.

DO YOU HAVE A NICE personality, good body and into JOs? I am a blue-eyed blond in my 30s who looks like the better half of Starsky and Hutch. Size has little to do with it but looks are important to fulfill my fantasies and therefore must insist on a photo. If you have the same desire about the nude body and JOs, let's get together. Drawer D203.

YOUNG MALE, 21, 6'4" 175 lbs loves sucking and being sucked, hot sex. Seeks same for fun. Photo if possible. Drawer D202.

GWM, 36, PROFESSIONAL, 190 lbs, 6'5" well-endowed seeks young man over 21 into spanking or

whatever. Discretion assured and requested. Drawer D191.

PART-TIME ARTIST, CHINESE, 35, 6' seeks educated man, age 25-45, for long-term friendship. Prefer tall guy. Photo please. Drawer D193.

GWM, 33, ARTISTIC, INTELLIGENT, sensitive, seeks someone 23-35 with same adjectives. No bars, baths, closets, clones. Aim: friendship first, maybe sex later (find only very thin builds attractive). Drawer D194.

WANT THESE LONG winter nights to be less boring? Top likes B/D, mild S/M, toys and other interesting subjects. Looking for slave(s). No FF. First timers particularly welcome. Photo requested with phone. Self 5'8" 145 lbs. Drawer D195.

TIT TORTURE WANTED, also give, GWM, 38, 6' 165 lbs, well built / hung, tanned, into kinky sex, toys, will FF, wants leather, denim or versatile male. Drawer D148.

YOUNG ATHLETIC GAY MALE houseboy wanted. No experience necessary, you will be trained by a young master. Send photo and phone with detailed application. Drawer D205.

MALE, 42, SENSUOUS, PASSIONATE, like to meet same. Enjoy all cultures. Prefer french both ways. Must be clean. Drawer D206.

TWO GUYS, 20s, LOOKING for other guys, bi or gay, ages 21-40 for fun get-togethers. 536-1030.

INEXPERIENCED GAY WHITE male, 30, fantasizes JO encounters, greek passive, verbal abuse and hot letters. Write, letting me know your fantasies. Please only those 35 and over. Size not important. I prefer small endowments. I can entertain you. Drawer D207.

TRANSVESTITE TS/MALE, SOUGHT by male 37 years, 5'11" for raunchy get-togethers. French, greek. Box 47, 25 West Mall, Etobicoke, ON M9C 1B0.

TALL, DOMINANT, MIDDLE-AGED professional gentleman with young passive lover seeks sincere, honest young man for fun, friendship, obedience-training and oral service. Drawer D228.

MALE, MID-THIRTIES, ATTRACTIVE, athletic, seeks dominant, well-hung partner into tit-work, role-playing and JO. Write Box 135, Station E, Toronto, ON M6H 4E1.

WHITE MALE, 40s, MASCULINE, seeks affectionate, greek passive, black lover. Drawer D088.

LEATHER DISCIPLINARIAN NEEDED, someone who can control unruly young guy with liberal use of a leather strap. Should have own place, be fit, under 40. Letter with phone number. Photo if possible.

sible. Drawer D229.

1952 BI MODEL, body excellent condition. Front end regularly serviced, rear end never been serviced. If you can provide a daytime service bay and have the right tool, please reply. Married bis welcome. Discretion assured. Drawer D224.

DO YOU ENJOY masturbation? Male, 40s, wants friend 30-65, any race, for sharing erotic pleasure. Please write with phone number. Drawer D238.

YOUNG LOVER WANTED, any race, cute or handsome, slim or muscular, outgoing, funloving, horny and adventurous sexually, by attractive, kinky GWM 6' 150lbs, 36, into hot sex, hanging out, music-loving. Snuggle up for the winter. Write Kevin. Drawer D239.

WANTED—YOUNG MALE body, well-built, well-hung and fit to be tied. State credentials. Apply Drawer D137.

MY ADJECTIVES? GAY, early 30s, poetic, artistic, philosophical, non-athletic (though long-walking,) non-conformist, emotional, moody, self-reliant, cat-owning, bar-hating, bath-avoiding, non-game-playing (neither cruising nor cards.) If yours are similar, perhaps we might get together and discuss nouns and verbs. Drawer D211.

30-YEAR-OLD EUROPEAN, 5'11" 170 lbs, brown hair, blue eyes, medium complexion, wants to meet hunky, sexy and butch blacks and East Indians. Evenings 762-8658.

ATTRACTIVE YOUNG MAN — wonders if there are any other vegetarian, "non-bar-types" out there interested in yoga, meditation, natural living, friendship. Michael. Drawer D210.

I'M FED UP WITH the bar scene as well as being alone. And I do not like or want a one-night stand. Sex is not all there is to life. I'm a young 46 and not afraid to admit it. Nor am I afraid to admit that I am not well-hung. What I am is an average-looking, strictly bottom-type gay male who is sincere, honest and reliable as well as discreet and looking for a one-to-one relationship with an aggressive, dominant, strictly top-type male. There is room here for two if someone wants to relocate. I am not opposed to trying kinky things with the right man. I'm attracted to big hirsute guys. So come on out there. Will answer all. Photo and phone appreciated! Drawer D248.

HUNG, ATTRACTIVE BLOND, 27, 5'6" slim build, into JO, greek active, seeks slender guys to 34 with hot ass. Photo if possible. Drawer D243.

MASCULINE, WELL-ENDOWED GUYS 20-33 wanted by GWM, 33, 5'8" 145 lbs, average looks, relationship not wanted, rather hot satisfying encounters and casual friendship away from the bar/bath circuit.

cuit. Attracted to clean, healthy, well-groomed, athletic, straight-appearing guys of medium height and build. Enjoy french active/passive JO and reading, movies, music, travel. Reply Box 911, Station B, Willowdale, ON M2K 2T6.

ATTRACTIVE, MASCULINE GWM, 41, 5'10" 160 lbs would like to meet interesting men for good times and possible relationship. I'm an affectionate professional person with varied interests. Will answer all, please include phone number. Drawer D247.

LOOKING FOR AN EXPERIENCED, dominant topman into bondage, toys, light S/M, watersports, inventive ass work, any race. I am attractive, slim, 39. Photo and phone appreciated. Drawer D246.

VERY ATTRACTIVE CLEAN nude male model, 5'7" lovely figure, smooth skin, inviting shaved buns, seeks older male or groups of active greeks, to teach me joy of anal sex. Also unusual requests. Drawer D214.

GOOD-LOOKING, BLACK MALE, athletic, considerate, together, open, 31, many interests, seeks considerate and together males for friendship. Phone, photo appreciated. Drawer D242.

MALE, 36, PRESENTABLE, TALL, discreet, pacifist seeks creative, sensitive, loving and huggable long-term partner with a love of the arts and an eye for the absurd. I am professional and wonderfully employed and being transferred from Eastern Ontario to Toronto this spring. Shall we share rainbows? Send long, confidential letter to drawer D244.

MASCULINE, BLACK MALE, attractive, professional, early thirties, fit body and mind. Thoughtful, flexible, creative, discreet, wide range of interests. Looking for friendships and/or possible relationship. Photograph and phone number appreciated and answered first. Drawer D245.

LOOKING FOR MASTERS under 35. Am 21, 5'10" 150 lbs, Asian origin. Into B&D, pain, humiliations, etc. Photo appreciated. Drawer D231.

ATTRACTIVE, INTERESTING GWM, 28, 5'11" 155 lbs would like to meet young, masculine guys for good times. Smooth skin or little body hair preferred. Phone, photo appreciated. Box 522, Station Q, Toronto, ON M4T 2M5.

YOUNG 45, LIKES 69, has many afternoons and odd evenings to meet friends with the same likes and interests. Likes country music, non-smoker and drinker, would like to meet men any age or colour for fun and general relaxing get-togethers. Photo and phone appreciated, will return when we meet. Reply Box 144, Station Q, Toronto, ON M4T 2L7.

HEALTHY MALE, 29, good-looking, excellent

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\$9.30	\$9.60	\$9.90	\$10.20	\$10.50
\$10.80	\$11.10	\$11.40	\$11.70	\$12.00
\$12.30	\$12.60	\$12.90	\$13.20	\$13.50
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\$16.80	\$17.10	\$17.40	\$17.70	\$18.00
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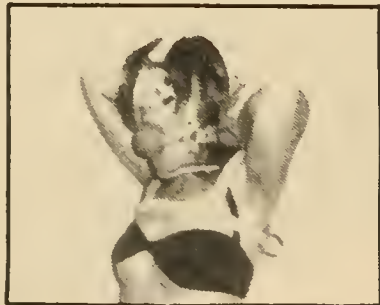
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shape, 6' 160 lbs, white, blue eyes, brown hair, clean, sincere, affectionate, enjoy swimming, diving, cars and travel. Do not like smoky bars. Would like to meet other guys for dates this winter. Discretion assured. Drawer D120.

HOUSEBOY WANTED, LIVE IN. Prefer smooth, athletic or muscular types. Docility and obedience essential. Box 153, Station A, Toronto, ON M5W 1B2.

GWM, MASCULINE, 29, 6'4" would like to meet same for evening get-togethers and cross-country ski weekends. I'm not looking for one-nighters but rather a buddy to see on a regular basis. Flying, bridge, art, camping and photography are some of my interests. Drawer D159.

TALL, TRIM, ESTABLISHED professional, 40s, likes movies, concerts, opera, theatre, needs intelligent friends, companions, lover. Sexually uninhibited and open to adventure, but no S/M, WS, FF, etc. Reply with phone number if possible. Drawer D215.

ACTIVE, AFFECTIONATE, ATTRACTIVE, intelligent, mid-20s GWM seeks sincere 30s-ish sensitive, humorous, arts-oriented friend for possible relationship. (No one-nighters please.) Letter and photo requested. Discretion assured. Drawer D217.

GWM, ATHLETIC, EX-MODEL, 6'2" 185 lbs, new to the gay scene, seeks same under 35. Always horny, willing to please. Looking for friend/bedmate. Reply with photo and phone. Drawer D235.

ASIAN MALE, 25, GOOD-LOOKING, shy, 6' 160 lbs seeks good-looking guy under 28 for mutual fun, friendship. Phone, photo appreciated if possible. Drawer D226.

YOUNG ATTRACTIVE ORIENTAL male, 20, university student, seeks sincere GWM for friendship and possible relationship. Phone and photo appreciated. Drawer D218.

INTELLIGENT GWM, 28, short brown hair, blue eyes, moustache, well-hung. Interested in man ultimately looking for more than friendship. Keenly interested in both good mental and physical rapport. Have many diversified interests. 2 previous relationships. I'm building a rewarding career so it's important to find someone with similar goals. On other side of coin, want masterful yet loving man, strong-willed yet affectionate. Prefer tall, heavy-set (not fat), hairy-chested, moustachioed, well-hung man. Enjoy french A/P, greek P, foot-fetish, body-worship. Good sex is important but it is good mental rapport through which a bond is made between two caring men. Photo please. Drawer D219.

NICE GUY, 33, FAIRLY GOOD-LOOKING. Average build, nonsmoker, intelligent, sensitive. Has recently accepted his sexuality. Inexperienced due to very conservative upbringing. Enjoys classical, folk music, reading, movies, cooking. Lonely, not into bars, baths. Would like to grow emotionally, learn to love and give. Seeks honest, sincere friends. Photo appreciated but not necessary. Thanks. Drawer D221.

DADDY WANTED. HOT 26-year-old boy, 5'7" 135 lbs, into bondage, toys, humiliation and fantasex, needs a take-charge man to control me and teach me how to serve. Will answer all with photo and phone number. Drawer D223.

ATTRACTIVE, AFFECTIONATE MAN, 32, 5'8" moustache, hairy body, looking for men of similar description for occasional sexual play. Photo and phone appreciated. Drawer D250.

MALE, EARLY 40s, NONSMOKER, looking for friendship and the nourishment that comes from sharing feelings and ideas. Am open-minded. Welcome replies from active, masculine males of all races, singles/couples. Let's communicate. Drawer D173.

AMBITIOUS, FUN MALE, who enjoys roller-skating, auctions, flea markets, old clothes (collecting and swapping) etc, anxiously seeks friend with similar interests. Darryl 922-8484.

INDEPENDENT GWM, 21, 5'7" brown hair and eyes. Seeks taller husky professional man for relationship. I like the outdoors, music, theatre, dining in and romantic situations wherever they occur. Photo appreciated. Drawer D183.

DADDY, 50, TALL, SLIM, bearded, looking for other adventurous daddies and boys to play games, enjoy fantasies and indulge in B&D, light S/M, humiliation and all types of leather sex. Send photo and phone number to drawer D222.

TRANVESTITE, 34, TALL, CONVINCING and pretty seeks persons turned on by gender ambiguity. Downtown. Phone number please. Drawer D184.

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Ottawa

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GWM, BLUE EYES, BLOND, well-carved, 24, 5'5" 126 lbs, attractive, intelligent and versatile. Seeking honest young student or responsible decent person with built body 18-30. Write about yourself, picture appreciated. Confidence assured. Drawer D140.

MONTREAL/OTTAWA. YOUNG good-looking guy looking for same for friendship and sex. I can pay your transportation from wherever. Please include photo. Drawer D146.

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MALE, 40s, SEEKS SAME for good times together. Prefer under 40 and non-smoker. Reply Drawer D165.

GAY ORIENTAL MALE, 23, 5'5" 120 lbs, average looks, seeks straight-looking white or oriental lover under 26 in Montreal region. Photo and phone appreciated. Drawer D189.

AFFECTIONATE GWM, 24, 6'1" 150 lbs, brown hair, moustache, wants to meet males 22-35 for friendship. Likes include skiing, cycling, movies, dancing and sincere men with a good sense of humour. Recent photo appreciated. Box 871, Station H, Montreal, QC H3G 2M8.

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Messages

DEAR LEN JORDAAN in Montreal: please get in touch. Two years is long enough to forgive me, isn't it? Rhonda. Drawer D204.

WEDNESDAY, JANUARY 19 at 7:30 pm at 4 Maitland Street (just east of Yonge), there will be a gay guest seminar for lesbians and gay men to hear about est training. I would like to invite each and every one of you to come see whether taking the est training is a choice you would like to make in your life. I took it almost three years ago and I definitely feel that it has significantly contributed to my aliveness and contribution to others. Please join us. If you would like further information, please call David Kelley, 368-9471.

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GAY INMATES and young prisoners threatened with sexual exploitation, in institutions throughout the USA and Canada, benefit from the work of the Prometheus Foundation. You can help by joining the Penpal Group or any of several other vital programmes. For information and a copy of *Fire!* the Foundation newsletter, send self-addressed, stamped envelope to: Prometheus, 495 Ellis St, No 2352, San Francisco, CA 94102, USA.

WRITING TO PRISON inmates has risks as well as rewards. Some prisoners are sincere, others are con artists. Proceed very carefully by checking with authorities or The Prometheus Foundation. Report rip-offs and attempts to Prometheus, which aids gay and young prisoners, and also protects against prison rip-offs. For information about the Penpal Group and other programs, send SASE (contributions optional) to: Prometheus, 2352, 495 Ellis St, San Francisco, CA 94102, USA.

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Groups

PAEDOPHILE? The Paedophile Information Exchange (PIE) is a campaigning self-help group which seeks to promote, through its international English-speaking membership, a wider understanding and acceptance of the rights of paedophiles and young people. Write for full details to: PIE, P.O. Box 75, London E5 8AQ (UK).

Other

PHOTOS OF GOOD-LOOKING ESCORTS! Sample and info: \$2.: Domicile JL Inc, 7879 St-Denis St, Montreal, QC H2R 2E9, Canada. Tel: (514) 495-2980.

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GAY COURTWATCH. General court information, lawyer referrals, crisis referrals, support services. If you have been arrested or need assistance with the court system leave a message at room 337, Old City Hall or call 961-8046. We are here to help you.

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Karla Jay discovers that attitude is everything at the Kat

Paris on ten dollars a drink

Every August, Parisians who have the means traditionally evacuate the city *en masse* and head for the beaches of Normandy, Brittany, Provence and Corsica, or flock to the Alps that lie to the east. Left behind are the poor, those who provide essential services and those who adore Paris in its one uncrowded month.

Only the Katmandou seems immune to the August doldrums. Considered by many women to be the most elegant lesbian bar in the world, the "Kat" is in many ways left untouched by the currents of the outside world.

For someone from North America who is used to squalor as the catchword for lesbian bars — the stale smell of beer, the promise of watered-down drinks, a pool table whose felt has been worn to translucence, dance floors the size of a matchbook, toilets that are permanently clogged, ominously unsanitary and forever out of toilet paper — the Kat seems a trip into Disney's Never-neverland.

The voyage begins at the door. Instead of a tough male or female bouncer, palm outstretched, the plain black door of the Kat opens to reveal an elegant Asian woman in a two-piece gold-embroidered aquamarine outfit. I'm tempted to whisper "Joe sent me," but before words can be uttered, the greeter smiles at my friends, who are regulars, and admits all of us to the ground-floor level, which features a small bar lined with rows of bottles with the names of patrons taped on them.

In front of the bar are a few men at tables, most of whom seem engaged in talking to co-owner Aimée or playing computer games. In the US, when men are permitted to enter lesbian bars, they are usually straight men who edge the periphery of the dance floor and rub their crotches, or they are gay male companions of the lesbians. But these men sit, for the most part, with their backs to the dance floor. They appear to be friends of the owner, but it doesn't seem clear what they should be doing there at all. I wonder whether they are "dyke daddies," as we used to call them. My two companions inform me that no prostitution of any sort is permitted in the Kat — and I certainly didn't notice any the nights I was there.

At the foot of the stairs, the waitress takes customers up to the dance-floor level. If she recognizes women, they are seated at one of the tables marked "reserved," all of which have a good view of the dance floor. Others find themselves in the far reaches of the room or even up on the top level, which contains additional seating and some pinball machines.

The decor is comfortable and tasteful. Plush seating surrounds the dance floor, and the marble tables aren't jammed together. The mirrored dance floor is not large, but it seems adequate for the size of the Kat. The women dance to American and French disco music coordinated by a lesbian DJ in punk clothing, which is very popular among gay men and women throughout much of Europe. Here, however, she and her friend stand out against the well-tailored crowd.

No wine or beer is served here, and



The Katmandou: sang-froid and feigned sleep in "the most elegant lesbian bar in the world"

each drink is 50-60 F (\$10 Canadian), admittedly a steep price. The drinks, however, are humongous, and decent brands too. Scotch and Perrier or Scotch and Coke are popular combinations, a concept which made a Canadian friend of mine gag in horror. Drinks are not "pushed," and the waitress doesn't hustle customers for re-orders.

Each night attracts a different crowd. Monday and Tuesday the "*filles bien élevées*" ("well-bred girls") appear, most of them under twenty-five. Well-heeled they must be indeed, for they are almost all wearing designer clothes and two-inch stiletto shoes (a few wear designer jeans). If I weren't so sure where I was, I might believe I have accidentally stumbled into a socialite gathering on Avenue Foch. I must confess I'm sitting there feeling a bit elderly at thirty-five, and more than a wee bit out of place in a blouse and slacks — I don't think Dee-Cee is considered a designer label.

Some Words Your French Teacher Never Taught You:

une boîte: a bar

un Jules: a butch. It can also mean "he-man" and can apply to a macho gay man

une cookie: a lem

une copine: literally "pal" but often has the connotation of "lover"

une gouvain: a dyke

un péde or *un homo*: a gay man

une tata: a screaming queen

Wednesday and Thursday attract a more casual crowd, though there is an overlap and some of the Monday women are still there (one wonders whether they ever go home at all). On Thursday, there are a few gay men on the dance floor. A young straight Chinese couple is also there, looking as if they accidentally got off the wrong tour bus and thought they were going to the straight can-can revue at the Moulin Rouge. In general, though, the Thursday night crowd does seem more racially mixed; the Katmandou, like Paris itself, is international in character. By the weekend, those into heavier roles arrive, and by Sunday, as one friend put it, "it's diesel-dyke city."

Once inside the Kat, the general code of ethics seems to require a disinterested coolness, a haughty *sang-froid* at any cost. One evening two women feign sleep, each alone at her own table (a rather expensive pretension, considering the price of a drink). Many of the women sit with poker faces pointed towards the dance floor, like lesbian seagulls facing into the wind. Even as we take photographs, no one sends a glance in our direction. One woman at the next table obviously thinks the camera is pointed directly at her: a look of concern briefly crosses her face, but, perhaps deciding alarm is undignified, she quickly reverts to her former pose. Surely, many of these rich women are highly blackmailable. Were I in their place, I would certainly want to know who was taking photos, and why.

The Kat is certainly not the friendliest bar in the world. No one walks up to me and says, "Hi, you must be new in town. Where are you from?" I don't even hear the ubiquitous, "Say, do you come here often?" There is no pool table where a stranger can get into a friendly game with someone and strike up a conversation. There appears to be no interaction among the tables, even among the regulars, who surely must know each other, at least by sight.

If a woman is looking for a dance partner, she dances by herself until someone joins her. If the two hit it off, they might continue dancing; otherwise, they quickly separate between numbers. Sometimes the dance-floor action becomes more overt and frantic than I have ever witnessed anywhere, with women rubbing crotches on each other's thighs in time to the music. One woman pulls another up and down on her thigh and hip until her partner comes. Some of the less stoic women in the booths begin to soul kiss. The poker-faced majority puff a bit more intensely on their cigarettes.

It is uncouth to ask for a phone number on the dance floor. As one of my companions sardonically explains, "Both go separately to the toilet. Then they take each other's numbers behind their lovers' backs!" Sure enough, women are busily scribbling away in the basement toilets.

The Kat has thrived for thirteen years at its present location (21, rue de Vieux Colombier), so it must be Xanadu to many women. Its treasures, however, seem to be only for the rich, or for those willing to pay a steep price night after night for the privilege of renting a table (and after all, one is paying more for the table than for the drinks).

The fantasy seems one not of the present or future but of a cleaned-up, laminated version of the past. I can no more picture myself with one of the dainty-laced stiletto-heeled feds or baby butches of the Kat than I could with their counterparts in the bars I frequented in New York in the '60s. The time warp gives me a depressing sense that nothing has really changed in the fifteen years of gay liberation and feminism, and that perhaps nothing ever will. I wonder whether, given the power to create our own worlds, we would choose to create more of the same — to clone what already exists and merely gild the edges.

Perhaps I am taking the concept of the Kat amiss, for political philosophy is about as relevant here as Marxism is to Minnie Mouse. The Kat is, after all, art for art, a beautiful environment quite apart from the political reality of what it is to be a lesbian (or any woman for that matter) in France. For the apolitical or the upwardly mobile social climber, the Kat is synonymous with glamour and beauty, a French museum of sorts where we have preserved ourselves in the eternal past. □

1982 by Karla Jay. All rights reserved. Karla Jay, co-author of *The Gay Report*, will be presenting her slide show "A Lesbian Feminist Tour of Paris" in Toronto on January 27. For details see *Out in the City*.

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